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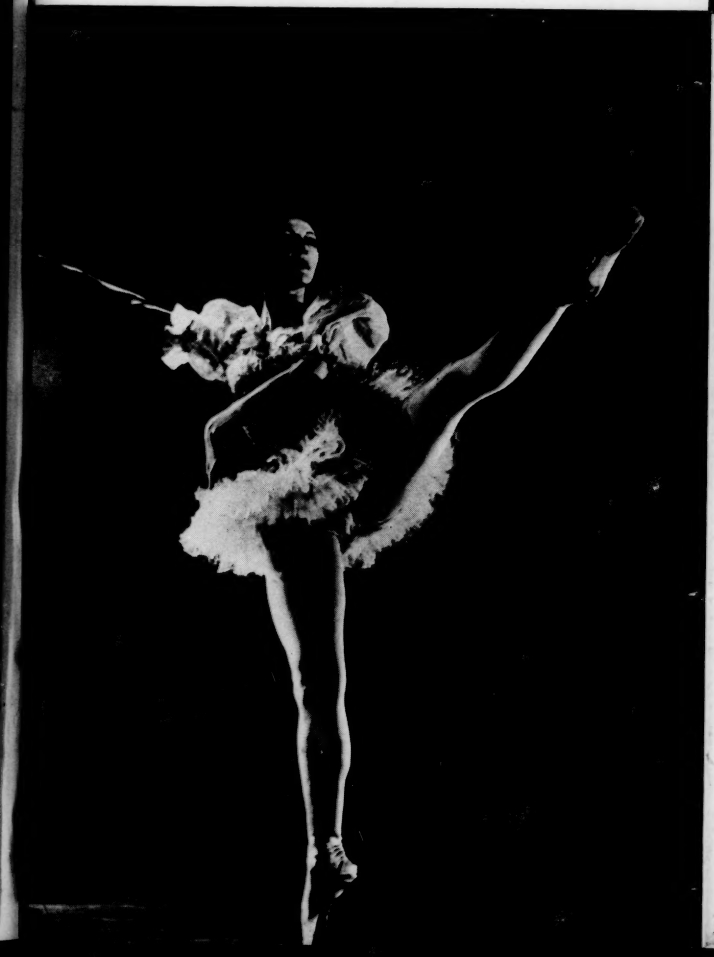
MAGAZINE

NOVEMBER 1950 35 CENTS



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SECOND WEEK

Mon. Evg., Nov. 6—Concerto Barocco, The Nutcracker Suite, Giselle. *Tues. Evg., Nov.* 7—Les Sylphides, A Tragedy in Verona, Pas de Trois, Petrouchka. *Wed. Mat., Nov.* 8—Les Sylphides, A Tragedy in Verona, Petrouchka. *Wed. Evg., Nov.* 8—Swan Lake, A Tragedy in Verona, Pas de Trois, Le Beau Danube. *Thurs. Evg., Nov.* 9—Swan Lake, Good Humoured Ladies, Salome, Le Beau Danube. *Fri. Evg., Nov.* 10—Designs with Strings, Petrouchka, Black Swan, Good Humoured Ladies. *Sat. Mat., Nov.* 11—Swan Lake, Night Shadow, Salome, Le Beau Danube. *Sat. Evg., Nov.* 11—Swan Lake, A Tragedy in Verona, Pas de Trois, Le Beau Danube.

THIRD WEEK

Mon. Evg., Nov. 13—Les Sylphides, The Nutcracker Suite, Les Biches, The Enchanted Mill. *Tues. Evg., Nov.* 14—Divertissement, Black Swan, Night Shadow, Persephone. *Wed. Mat., Nov.* 15—Les Sylphides, The Nutcracker Suite, Les Biches, The Enchanted Mill. *Wed. Evg., Nov.* 15—Les Biches, Salome, Pas de Quatre, Persephone. *Thurs. Evg., Nov.* 16—Swan Lake, A Tragedy in Verona, Salome, Le Beau Danube. *Fri. Evg., Nov.* 17—Concerto Barocco, Don Quixote, Giselle. *Sat Mat., Nov.* 18—Designs with Strings, Petrouchka, Black Swan, Good Humoured Ladies. *Sat. Evg., Nov.* 18—Concerto Barocco, The Nutcracker Suite, Del Amor y de la Muerte, Constantia.

FOURTH WEEK

Mon. Evg., Nov. 20—Brahms Variations, A Tragedy in Verona, Petrouchka. *Tues. Evg., Nov.* 21—Les Sylphides, Sebastian, Pas de Quatre, The Debutantes. *Wed. Evg., Nov.* 22—Petrouchka, The Debutantes, Black Swan, The Enchanted Mill. *Thurs. Mat., Nov.* 23—Designs with Strings, Petrouchka, Brahms Variations. *Thurs. Evg., Nov.* 23—Concerto Barocco, The Nutcracker Suite, Del Amor y de la Muerte, Constantia. *Fri. Evg., Nov.* 24—Brahms Variations, Les Biches, The Debutantes. *Sat. Mat., Nov.* 25—Giselle, Black Swan, The Debutantes. *Sat. Evg., Nov.* 25—Persephone, A Tragedy in Verona, Salome, Divertissement.

PROGRAMS SUBJECT TO CHANGE

THE American debut of the Marquis de Cuevas' Grand Ballet is not the first time we have experienced the paradox of Continental acclaim before full-fledged native recognition. That was the record of James A. McNeill Whistler and Edwin A. Abbey, painters; Henry James, novelist; Geraldine Farrar, opera diva. And our own Isadora Duncan won her first appreciation by inspiring Pavlova, Nijinsky, Stravinsky, Fokine and Diaghileff so that they in turn could rekindle the art of the dance in the western world.

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Dance MAGAZINE

VOLUME XXIV NUMBER 11

NOVEMBER, 1950

The LARGEST, most WIDELY READ Dance Publication in the WORLD

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Rosella Hightower and Andre Eglevsky, principal dancers of the Grand Ballet of the Marquis de Cuevas, which makes its American bow October 30th at the Century Theatre in New York City.

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via the grapevine

BACK home in New York after an odyssey of three years in Europe, the **Grand Ballet du Marquis de Cuevas** arrived in force on October 20th to go into immediate rehearsal for its American premiere at the Century Theatre on October 30. Story of the addition and defection of **Jean Babilee,** ranking French danseur, to this company is told further on in this column under the Paris dateline. The first honours to the company in the local set were touched off by Ballet Associates which gave a reception to the Marquis and the dancers at the home of Mr. and Mrs. Stanleigh P. Friedman on October 25th.

●

The **Metropolitan Opera Ballet** went into rehearsal on October 9th for the annual season of opera which is to begin this year on November 6. **Antony Tudor,** in direction of the ballet, is arranging dances for FAUST, employing the much-discussed Walpurgis Night scene, with a corps de ballet of thirty-six dancers and soloist Nana Gollner. The School of the Ballet which opened in mid-September with a substantial enrollment, is headed by Mr. Tudor, with **Margaret Craske, Katherine Forbes, Mattlyn Gavers, Yurek Lazowski, Ludmilla Shollar** and guest teacher **Mary Skeaping** on the faculty.

●

Parent company of the Met Ballet, the American National **Ballet Theatre** is scheduled to return to America just before Christmas to commence its 12th season with an extensive tour, opening Wednesday, January 10th, at the Academy of Music, in Philadelphia, under the auspices of the Philadelphia Forum.

The company's only appearance in New York in the coming year will be at the Metropolitan Opera House, April 9-22.

●

Her Majesty, Queen Mary attended the October 30th gala of the Festival Ballet in London, starring **Alicia Markova** and **Anton Dolin** at the Stoll Theatre, seated in the same box with **Dame Adeline Genee** in whose honour the gala was given. Proceeds of the performance went entirely to the Royal Academy of Dancing, of which Mme. Genee has been President for many years.

●

Pauline Koner writes from Mexico City, apropos of the season at the Bellas Artes of the company of **José Limon,** "This has been success in the grand manner — bravos — presents from these generous people — the works! Diego Rivera, Dolores del Rio, etc. are among our fans. Thrilling is the word . . ." More about this company under the Mexico City datelines.

●

Mary Anthony, on leave from the London production of TOUCH AND GO, is putting on dances for a musical in Rome, at the Teatro Sistine . . . **Bella Lewitzky,** recently arrived in New York, goes into the musical OUT OF THIS WORLD (Hanya Holm, choreographer) as understudy to leading dancer **Janet Collins.** Other dancers in this brightly promising show are **Eleanor Fairchild, Gisella Svetlik, Glen**

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Tetley, David Nillo, Virginia Bosler, Jacqueline Sager, Joan Kruger, Joan Engel, Paul Lyday, Erik Kristen, Doria Avila, Jan Kovac, Stanley Simmons and Barton Mumaw . . . Renee Jeanmaire, at last recovered from an injury to the leg which took her out of the **Ballets de Paris** in April, flew here from Paris on October 20th and rejoined the company at the National Theatre, New York on October 24th, resuming her solo role in the Petit ballet, CARMEN . . . Mlle. Jeanmaire's return has also made possible the American premiere of CROQUESE DE DIAMANTS, the new work (with sound effects) by Roland Petit, in which he, she and Gordon Hamilton sing, as well as dance. Croquese will be premiered October 31, on a bill shared by MUSICAL CHAIRS and OEUF A LA COQUE. The company goes on a national tour in mid-November to wind up here in New York next May, with a possible short New York fling at that time . . . Ballerina **Mona Inglesby** of the International Ballet of England is to lose her little toe! But it is only the top half of the toe which is to be amputated, and it is reliably assured by Mr. H. E. Kennard, notable Harley Street medico, that this will not at all mean the end of Miss Inglesby's career. The toe, which had sustained a fracture and dislocation in a performance in Belfast last June, had refused to heal and was causing the dancer considerable pain for months. Miss Inglesby will return to the company in November, four weeks after the operation, probably the first ballerina to go down in history as dancing minus one top-half little toe (left toe, that is).

•

Brides of the Month: **Anna Deere Wiman,** Park Avenue socialite and lately a Ballet Theatre alumnus, up and wed student actor **Paul Gary,** to the confusion of all her society friends. Her dad, Dwight Deere Wiman, is a co-director of Ballet Theatre . . . Ceremony was held at Christ Church, Greenwich, Conn. The happy couple will live in Hollywood . . . **Maxine Hunt** and **Alfred Brooks,** modern dancers and partners in concert work, were wed in Paris on recent holiday . . . **Virginia Richardson,** lately of BRIGADOON and **Peter Turgeon,** lately of ditto, were wed in New York October 29th.

•

For the second consecutive year, **Anton Dolin** is to play St. George (the Dragonslayer) in a Christmas pantomine in London, called WHERE THE RAINBOW ENDS. This year Mr. Dolin is the producer, as well as principal actor . . . **Lillian Moore** will tour the United States next Spring with a programme of her satiric (but NOT malicious, as one critic insists!) sketches . . . On Monday afternoon, September 25, dance satirist **Iva Kitchell** was busy painting the dining room ceiling of her new home in Huntington, L. I. In the middle of this happy act she was disturbed by a frantic telephone call from her New York managers, announcing the illness of Metropolitan Opera basso Jerome Hines, who had been scheduled to give a concert in Auburn, N. Y. the following night. Would she mind obliging? Minding or no minding, pinch-hitter Kitchell swapped blue jeans and paint for tutu and grease paint and on 24 hours notice showed up in Auburn, ready to give. All she asks now is that her managers' other operatic artists will kindly stay healthy at least until she gets her furniture and cat into her home before her own regular annual concert tour begins in November. This year's tour will take her to 40 of the 48 states, and

Hawaii and Canada, as well . . . **Clayton Cole,** whose article on the Grand Ballet du Marquis de Cuevas appears in this issue, will lecture November 1st before the Arts Club of Princeton University, on the development of ballet, assisted by **Yvonne Patterson** as demonstrator . . . **William Dollar** is off to San Francisco to teach for the San Francisco Ballet, as well as to mount an original ballet for the company . . . **Ann Barzel,** associate editor of Dance Magazine, and dance critic with the Chicago Sun-Times is to appear before the University of Chicago in six demonstrated lectures supplemented by dance films. The subject is A Survey of Theatrical Dancing, and the series is listed as follows:

Nov. 8 — Origins of Theater Dance
15 — Technic of the Classic Ballet
22 — The Golden Era of Ballet
29 — Decadence and Revolution in Ballet
Dec. 6 — Rebels and Innovators in Theatre Dance
13 — Contemporary Ballet

●

Two additional winners were selected at the second series of dance auditions held annually by the Educational Department of the 92nd St. YW-YMHA, which annually selects five dancers to appear on the subscriptions series of the Dance Theater. These two are **Miriam Cole** and **Virginia Copeland.** The dancers selected at the first audition held last Spring were **Charlotte Griswold, Jack Moore, Carol Barko, Pat Crowley, Marion Edelson and Sheldon Ossosky.** The latter four are all students in the dance division of the High School of Performing Arts. The auditions committee is headed by **Louis Horst.**

●

The first batch of graduates of the Dance Division of the High School of Performing Arts are reported doing alright for themselves. Among these Sheldon Ossosky has gone into TV (also won a scholarship donated by Antony Tudor for work at the Met School). Lea Becker has gone into GENTLEMEN PREFER BLONDES, and Rena Gluck has gone into the New Dance Group, replacing Billie Kirpich, who left to go with the BLESS YOU ALL Company.

The ballet faculty of the H.S.P.A. shows signs of brightening emphatically, with the accession in mid-November of Lillian Moore. Other new faculty members are Nenette Charisse and Bob Geoffrey.

●

Joan Kruger and J. C. McCord appear, among others, in the "Country Style" Show over WABD-TV, seen each Saturday from 7:30 to 8:30 P.M. over Channel 5. The dances are created by Patricia Newman. Other dancers in the show have been Ina Kurland, Don Farnworth, Peter Gennaro, Wayne Lamb, Susan Svetlick, Kate Friedlich and John Scancarella.

Rex Cooper took an evening off from his stint with "Gentlemen Prefer Blondes" to appear in the famous Indian Hoop Dance on NBC-TV "Musical Comedy Time" television program October 16th.

Uday Shan Kar is the acknowledged inspiration of the dancers who appeared October 24 at the 92nd Street "Y" in a performance given in his honour and for his benefit. The affair was meant to demonstrate what strides have been made in the field of the dances of India by American dancers. The concert was a real occasion of its kind ,and was participated in by a number of Indian dancers and musicians residing or passing through New York at this time. The performance was sponsored by the East and West Association and the India League of America, with **Walter Terry** appearing as Master of Ceremonies and a brief commentary by **Ruth St. Denis.** The artists who appeared on the program were (alphabetically, please note):

Aennchen and Co.	**La Meri and Co.**
S. Chakravarty	**Mari Moya**
Nilanjana Dhar	**Mari Jinishian**
Sandhya Ghosh	**Litia Namoura**
Bhupendra Hazarika	**Bhanumathi Menon**
Leticia Jay	**Rames Ojha**

●

The **New York City Ballet Club** is interested in sponsoring a Young Choreographers Night sometime later in the season, at a theatre to be announced as soon as current negotiations are completed. Choreographers interested in participation should contact Mrs. Morrie Gould at GRammercy 7-2745 for details.

●

Theatre Dance, Inc. will continue its policy of opening its concerts to participating choreographers who offer works which measure up to the standards of this group. Those who are interested should contact Theatre Dance at once. A preliminary is planned for November 5th at the Stephen-Wallace Studio . . . The November 12th studio recital to be held in the Theatre Studio of Dance is to feature artists **Lillian Moore, Margaret Severn, Tashamira, Julia Barashkova, Harding Dorn, Orest Sergievsky** and others . . . **Odette Phillips,** of Philadelphia made her solo bow in opera ballet September 30th at the Brooklyn Academy of Music, dancing the principal part in the AIDA ballet, partnered by **Elwood Dougherty . . . Sujata and**

●

Ana Altieri appeared in a program of Spanish and Flamenco dances in a studio recital on October 24th at the Helene Veola studio in New York. Certainly a friendly and auspicious debut, for what Spanish dancer locally has not at one time or another participated in one of those warm, intime and Andalusian-raucous

Katya Delakova, one of the soloists to appear on the STAGE FOR DANCERS Series, sponsored by the Brooklyn Museum, on December 6th. The recital will take place at the Brooklyn H. S. for Homemaking Auditorium. Other soloists on the program are Iris Mabry and Fred Berk.

Tuesday evenings at Veola's? . . . **Hadassah** and her company appear in program entitled "Dance Themes of the Ancient East" on the series "Around the World with Song and Dance" at the American Museum of Natural History on November 9 . . .

●

Sujata and Asoka, dancers of India and Tibet, appear at the Ziegfeld Theatre, New York, on November 5th, accompanied by six musicians playing authentic Indian and Tibetan music.

●

From the campus at Vassar to the Dance Theater of the 92nd Street "Y" is no easy jump, but student choreographer **Lola Mae Jones,**

whose whitty opus, HIGHBROW, MIDDLEBROW, LOWBROW, originally presented in May, 1950 as her senior project in the dance division, has made it.

The work is being presented at the "Y" under sponsorship of **Choreographers Workshop.** The three "brows" were inspired by an article by Russell Lynes which appeared in the February, 1949 issue of Harpers Magazine, dealing with the changing social structure of our society ". . . in which the highbrows are the elite, the middlebrows, the bourgeoisie and the lowbrows the hoi polloi . . ." The work is to be given with a cast of twenty-five dancers, all from Vassar College.

●

After a regrettably long absence from the New York stage, **Igor Schwezoff** returns to appear personally and to present three of his ballets, originally created for the Ballet da Juventude in Brazil some years ago. These works are MOONLIGHT SONATA (the Beethoven), CONCERTO DANSANTE (score by C. St. Saens) and DIVERTISSEMENT. They will be presented on Sunday afternoon January 14, 1951 at the auditorium of the Central High School of Needle Trades. Mr. Schwezoff will dance the principal part in MOONLIGHT SONATA. The company consists of some notable dancers, among them:

Genia Melnitchenko
Wilson Morelli
George Tomal
Ruth Gilbert
Yvonne Mounsey
Barbara Maier
Dorothy Wright
Nikki Willis
Lillian Mizuno
Sally McCann
Helen Murielle
Delia Adestian
Robert Bakanic
William Griffith
Paul Matassa

The general lectures to be given at the **Ethnological Dance Center** in November are:
Nov. 3 — by **Peter di Falco:** "History of the Spanish dance;
Nov. 17 — **D. D. Livingston** will show dance films of Indian and Spanish dance;
Nov. 24 — by **Lais** "Japanese Dance".
These lectures take place on Fridays at 5 p.m.

●

The **BOSTON DANCE THEATER** has announced its schedule of programs for the season of 1950-51 to take place in the auditorium of the Boston Conservatory of Music, as follows:

November 2 and 3 — **Jean Erdman and Company**
16 and 17 — **John Lindquist and the Boston Dance League**
December 6 and 7 — **Jean Leon Destine**
January 18 and 19 — **Charles Weidman and Company**
February 1 and 2 — **Mark Ryder and Emily Frankel**
March 1 and 2 — **Mae O'Donnell and Company**
April 5 and 6 — **La Meri and Peter di Falco**

●

Dancers climbing the famous staircase to **Capezio's** New York store recently have been doing double-takes, in fact, some of them thought they were entering the wrong building. After all these years, those stairs have a new coat of paint, somewhat dazzling to those used to the state of romantic decay, to which they have been accustomed for so long.

●

in PARIS . . .

Noisiest scandale of the month concerns the arrival and departure of **Jean Babilee** and spouse in the Marquis de Cuevas' Grand Ballet. The Marquis accuses Babilee of swamping the company with his friends (15 of them) during his three week term with the company, of ordering, without permission 21,000,000 francs worth of decors and costumes, also a design for a poster at 500,000 francs. Marquis honoured the bills and sacked Babilee. Babilee accuses the Marquis of not keeping his promises. Who knows which side is telling the truth?

Ruth Harris, American dancer, stopped for short vacation in Paris, on her way back home from trip to Israeli . . . The **Aesthetic Soceity** (sic) has a dictionary of dance aesthetics in preparation . . . **Bessie Schonberg,** head of the dance division of Sarah Lawrence College in New York has been vacationing in Paris with her husband . . . World premier of the film BALLERINA took place in Geneva September 22. **Violette Verdy** danced a prologue to the film, partnered by **Edmond Linval . . . Jose Greco** has been dancing and touring Europe without let up for one day in the last six months. He is tired. He returns home to America in December for a vacation . . . **Jose Torres,** recently wed to Marianne Ivanoff, ex-prima ballerina of the Paris Opera, is working on choreography for an operetta and will dance in it, together with his wife . . . **Simkie,** who has been living in France for the last five years, is returning to India .

P. T.

Harriet Toby, who is in the company of Marquis de Cuevas, has been doubling in a film for Michele Morgan, called LA BELLE QUE VOILA. Mlle. Morgan plays a ballerina and for the dance sequences a mask of her face was made for Miss Toby to wear, but she was unable to breathe under it and after she fainted, other means had to be found for the doubling.

As I was in Copenhagen most of September and October I missed a number of dance events in Paris, notably the Ballets de Paris and the premiere of CROQUEUSE DE DIAMANTS. However, I saw the Grand Ballet at the Theatre des Champs-Elysees in an uninteresting PERSEPHONE and a most beautiful GISELLE with **Janine Charrat** and **Skibine** performing admirably.

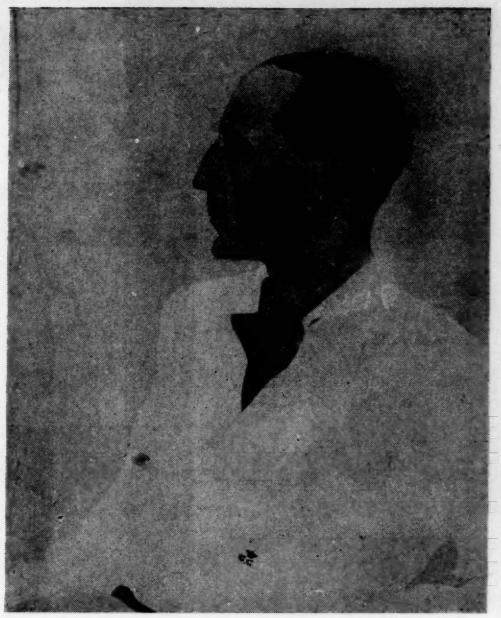
While I was in Copenhagen I was delighted to find the **Paul Steffen dancers** headlined at the smartest supper club in the Danish capital, the Ambassadeur Room in the Palace Hotel. There are five in the company instead of seven as there had been at the Lido last season, three men and two women. From Copenhagen they were enroute to Femina-Extase in Amsterdam, L'Ancienne Belgique in Brussels and L'Ancienne Belgique in Antwerp.

The Royal Ballet of Copenhagen is too great an institution to be disposed of in a few lines, for this entirely Danish troupe of about sixty dancers is upholding traditions going back through many generations. I saw them dance a ballet which is over one hundred years old, NAPOLI, created in 1842 by the great ballet master August Bournonville, but I will write

(Continued on page 48)

Winners of the Martha Graham Foundation annual scholarship awards register emotion at winning first places. These are (l.) Sandra Pecker and (r.) Naomi Morris, both of New York City. The two children seated on floor, Richard William Turer and Phyllis Luberg, both of Brooklyn, won the junior scholarships set up by the Katherine Cornell Foundation. The scholarships provide a year's free tuition to the Saturday classes at the Graham School.

Judges seen here are Erick Hawkins, Martha Graham and Gertrude Macy of the Katherine Cornell Foundation.



Portrait of Marquis George de Cuevas, from aquatint by Joan Junyer.

FROM Diaghileff to De Cuevas IN TWO DECADES

by Oliver M. Sayler

author of "The Russian Theatre", "Our American Theatre", "Revolt in the Arts", etc.

TWENTY ONE YEARS AGO, just long enough for an American boy or girl to be born and grow up to voting age, Sergei Diaghileff died and the fabulous Ballet Russe, which he had trouped back and forth across Europe and even to distant America, disintegrated. Suddenly, apart from the resident companies in Moscow and Leningrad, there was no important ballet organization anywhere in the world!

That dismaying fact came home to me more keenly than to some others because, only the year before, I had personally negotiated with Diaghileff in Paris in behalf of Otto H. Kahn and E. Ray Goetz to bring him and his company back to the America which had welcomed him so warmly in 1916 and 1917.

This was the situation which still prevailed when, in 1930, I attempted in "Revolt in the Arts" to draft the arts as great interpreters to help pull us out of an economic and spiritual tailspin. When I came of the art of dance, I wrote:

"We must hunt a Maecenas. A Maecenas, because the art of the dance has rarely, if ever, thriven except under heavy endowment since it emerged from a primitive tribal ceremonial and became one of civilization's most costly forms of aesthetic expression. Costly because of the long and arduous training required. Costly to imperial court, to private patron or to the public coffers. Various private individuals heaped fortune after fortune in the lap of Diaghileff, the periodic signals for the successive phoenix-like rebirths of his extraordinary company.

"And we must hunt a Diaghileff. A Diaghileff, because the art of the dance is also dependent upon a single, unifying, inspiring imagination, an impeccable aesthetic taste, a voracious, insatiable and open-minded curiosity for fresh aesthetic experience.

"We scan the horizon without seeing a hint of these desired figures but we must not lose hope. And we may be permitted the hope that when they come, they will come together."

•

A Maecenas and a Diaghileff — together!

Together, in time and collaboration — or else great gifts would be wasted! Consider the tragedy if the first and real Maecenas had lived with his wealth in ancient Peking and Virgil and Horace in ancient Rome — or if they had walked the same Rome a generation apart!

Together in one and the same individual — if you had the courage to believe in the off-chance, the long shot!

Together, as we have come to find them, in the Marquis de Cuevas!

•

What I wrote twenty years ago was not an attempt to prophesy — although I have successfully prophesied the periodic recurrence of true repertory theatre in the United States for the last forty years. I was simply the cold, calculating analyst, measuring the situation and laying down the formula for the future. If the great goal were to be achieved, this was the way it could be achieved — this way and only this way! Sooner or later, it would happen! When? How? By whose hands?

In two decades many things happened. Many ballet projects have been born to live briefly or to carry into today. Many individuals have made their bid for one or the other of the dual crowns—that of Maecenas or that of Diaghileff.

(continued on page 45)

GISELLE

patticam pictures

Rosella Hightower, act II of *Giselle.*

Rosella Hightower, Marjorie Tallchief, Ethery Pagava, Anna Cheselka, in *Pas de Quatre.*

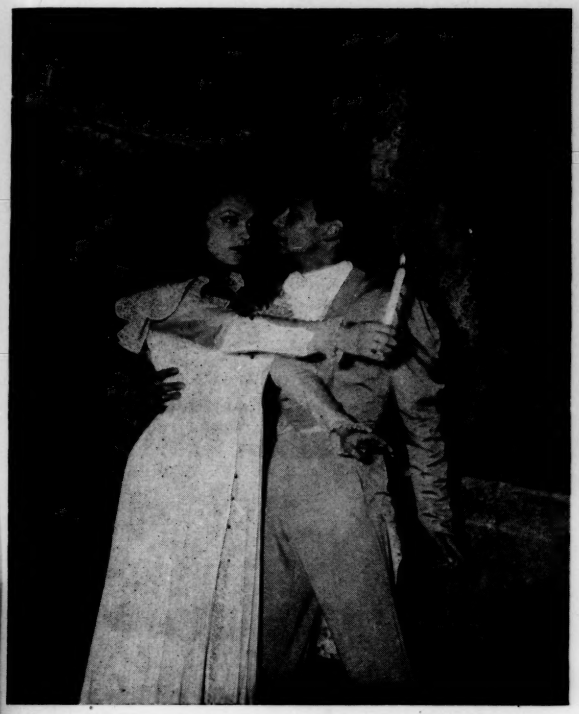
PAS DE QUATRE

the GRAND BALLET du Marquis de Cuevas

photo Lido

ballet album

photo Lido



Ethery Pagava and George Skibine in *Night Shadow.*

photo Lido

Marjorie Tallchief and George Skibine in *Night Shadow.*

NIGHT SHADOW

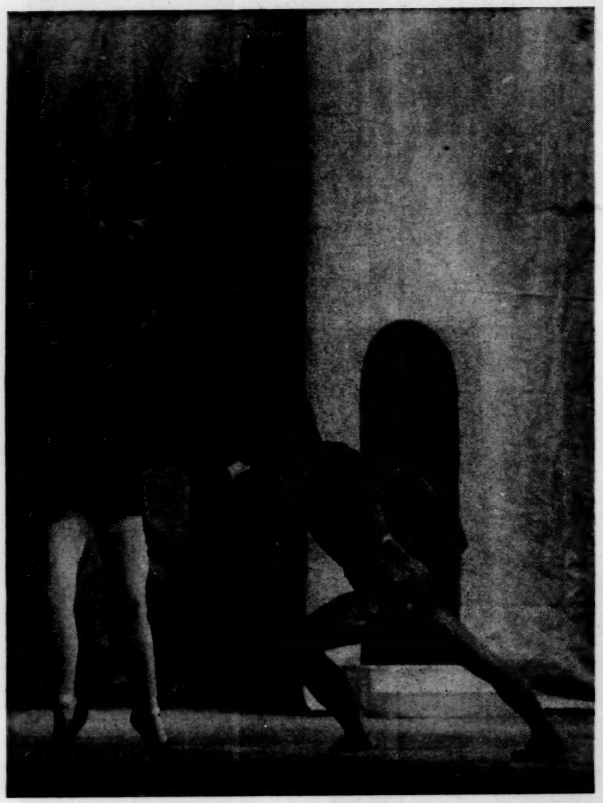
photo Lido

Ethery Pagava as the Sleepwalker in *Night Shadow.*

photo Lido

CONSTANTIA

Rosella Hightower and Andre Eglevsky (center) in *Constantia.*



LES BICHES

Rosella Hightower and George Skibine in *Les Biches.*

TRAGEDY IN VERONA

Ethery Pagava and George Skibine in *Tragedy in Verona.*

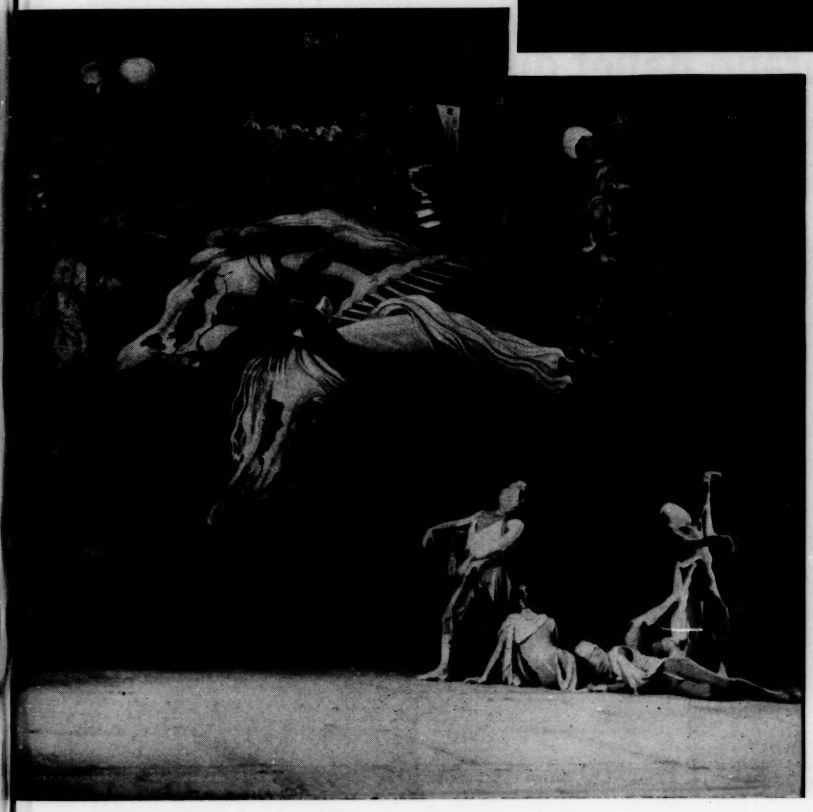
photos by Roger Wood

GRAND BALLET
du Marquis de Cuevas

a ballet album

photos by Roger Wood

photo Lido



DEL AMOR Y
DEL LA MUERTE

Ana Ricarda and group in *Del Amor y Del La Muerte.*

MAD TRISTAN

Group from the ballet *Mad Tristan.*

The King and Queen of Yugoslavia visit Marquis de Cuevas. When General de l'Arminat of the Free French Forces solicited the services of the Grand Ballet as a contribution to their cause, Marquis de Cuevas gave a gala at the National Theatre, Monte Carlo, with all receipts going to the Free French Forces. Backstage at this gala are seen (l. to r.) Bronislava Nijinska, The King and Queen of Yugoslavia, Marquis, General de L'Arminat and his aide.

photo Lido

Marquis de Cuevas and David Lichine look on in rehearsal of "Coeur de Diamant" in Monte Carlo. Dancers are George Skibine and Tamara Toumanova.

with members of the Grand Ballet du Marquis de Cuevas

Members of the company take class with Alexander Volinine in Paris. L. to r., two young ladies (not members of the company), Rosella Hightower, Jean Dotty of the Opera Comique, Clayton Cole, author of the article on the opposite page, Alexander Volinine and André Eglevsky.

André Eglevsky in bucolic interlude in the south of France.

photo Lido

OFF STAGE

a ballet company surmounts three years of trial-by-performance

•

the GRAND BALLET du Marquis de Cuevas

a study by Clayton Cole

THE DEBUT of any new ballet company is hardly a trivial artistic event. The bow of the Grand Ballet du Marquis de Cuevas is a formidable one. On the eve of its formal bow to America, we must honour its achievement of three years by reflecting a little on its artistic landslides and upheavals, a continuous process which has resulted, like that in which the clay emerges from the fire, in the refined phenomenon which it currently is.

The phenomenon which began its existence with the name Le Nouveau Ballet de Monte Carlo shortly changed its title to Grand Ballet de Monte Carlo and is now known by the title Grand Ballet du Marquis de Cuevas, a title more to the point, more honest and more significant. This company owes its character and its very existence to two positive factors.

The first of these factors is the unflagging support and faith of Marquis George de Cuevas, who willed the company into existence against odds, as he had a few years previously willed the Ballet International into existence. The Grand Ballet of 1947 was, therefore, an offspring of the Ballet International of 1944.

The second factor which has given this company its special character is the presence of two great virtuoso dancers, Rosella Hightower and André Eglevsky. As a matter of fact, the great strength of this company during the years when it suffered greatly from haphazard organization and deficiencies of repertory has been that it was shored up by these and other American and European virtuosi who have found in it a sympathetic harbour for their talents.

But this is not the time or place to assess the company and its repertory on the basis of its European appearance. Such assessment is the duty and privilege of the critic, and in all fairness should come after and not before the company's first appearance here. My only concern here is with a review of the Grand Ballet's changing personnel and management, its journeys to and fro, its balance sheet of people and ballets.

•

I was one of a group of ten American dancers recruited from the ranks of Ballet International, chosen in New York to join a supplementary French group in its first rehearsals in Monte Carlo in June, 1947. When we left New York, it was with the assurance that we would shortly be returning to it, the prologue in Monte Carlo having been originally intended as just that, a prologue. It was with some astonishment that we discovered upon our arrival that the company swarmed with a preponderantly French personnel from ballet-master Serge Lifar down — all of them determined, whatever the wish of the company's founder, to ground the company in Europe. The reason was only too obvious. Lifar, chief of the French contingent and prime mover of affairs and policy, was unwilling to face an American audience.

The American principals had not yet arrived, but the French principals were there in force: Yvette Chauviré, Solange Schwarz Olga Adabache, Janine Charrat, Ethery Pagava, Marcella Cassini, Yvette Bouland and Youly Algaroff, Boris Trailine and Gerard Mulys. Interesting to note that two of these, the Mlles. Charrat and Pagava, shall actually be on hand, more than three years later, for the American bow.

On this scene arrived two other forces determined to keep the company in Europe, to wit, regisseur-general Alexis Tcherkassky and business manager Michel Delaroff, these functioning as administrators in the absence of the Marquis, who was detained by urgent business elsewhere for considerable time.

On the hottest day ever recorded on the French Riviera, the American contingent was herded into the Sporting Club (the famous rehearsal rooms used by the Diaghilev company were unavailable) and there on a ballroom floor waxed to a finish, were auditioned by Lifar, although all of us had been engaged in New York for solo roles, so stated in our contracts. Lifar ignored these contracts and our protests. He engaged one Gustav Ricaux, a teacher with a strong leaning toward acrobatics, to teach us a class on this famous glass floor, and here Ricaux, had Jean Bernard Lemoine, a soloist in the French section of the company, demonstrate combinations for us which we were obliged to follow. M. Lifar's verdict was that we were all to be demoted to corps-de-ballet positions,

(*Continued on page* 41)

NEGRO-AMERICAN *Theatre Dance*

by Arthur Todd

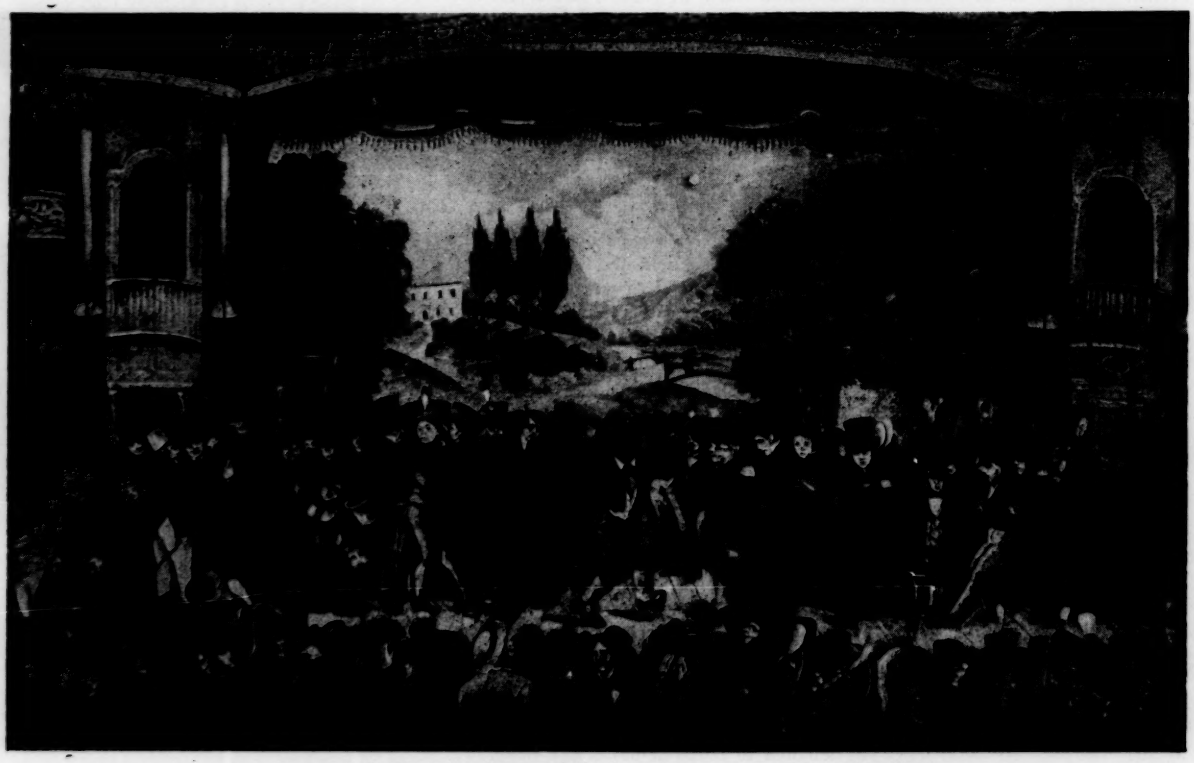
BEGINNING about the middle of the nineteenth century, several other non-balletic dance forms began to assume a greater importance in the theatrical scene. Among these were the American Minstrel show, the later appearance of burlesque and the emergence of the musical comedy. Each of these, more or less, had a typically American approach to dancing. These forms required a non-balletic style of dance and so differed widely from the rather stale and stilted foreign ballets. The minstrel shows, which were essentially Afro-American in format and content, first began to appear on a large scale in 1843 and enjoyed a huge popularity up to the beginning of the Twentieth Century, when they became absorbed almost directly into the musical comedy forms of the period. The minstrel contributions and effects may be traced down to the present but the old minstrel tradition itself has almost completely disappeared from the contemporary scene, save in small communities where local clubs occasionally put on a minstrel show.

As we have already seen, Negro folk dances had become an indigeneous part of the American soil, almost from the time of their arrival from Africa in 1619. After the Negro slaves had been so successful in entertaining the plantation owners and their guests, it was only logical that the Negro's next step would be the professional stage.

As early as 1784, Thomas Jefferson in his Journals, mentions hearing a "banjar" and it was this same Negro musical instrument, the banjo, that later played such a vital role in all the minstel shows. In 1781 a troupe of Negro entertainers were giving performances in New Orleans under the aegis of one Louis Tabary. Four years later, in 1795, a group of Negro comedians also appeared in Boston. Incidentally, it is interesting to note that during the following fifty years that a great many of the portrayals of Negro characters, songs, and dances were performed by whites in black-face. These "black-face" performers borrowed liberally from the music, dance and themes of the Negro and transplanted this material rather freely to the stage.

During this period, despite the prevalence of blackface performers, some real Negro dancers of merit also arose.

T. D. RICE, the creator of Jim Crow, one of the best clog dancers of his day, appeared at the American Theatre in 1833.



courtesy of the Theatre and Dance Collection, Museum of the City of New York

1840—1900

chapter IX of the series

4 CENTURIES

OF

AMERICAN DANCE

caricature from Theatre Collection, courtesy of New York Public Library

The natural humour, pathos and lore of the Negro race provided a wide field for dance development and it is thanks to two men principally, BERT A. WILLIAMS and GEORGE WALKER, that Negro theatre dance came into full flower in the 1890's.

Williams and Walker also introduced the "Cake Walk", a typically Negro-American dance form, making it both popular and fashionable. This craze of "walking" for the cake, swept the theatres and ballrooms of America.

reproduction of an original painting, courtesy of the Museum of Modern Art

One of the most noted of these was William Henry Lane, who became known to the theatre-goers of the 1840's simply as Juba. Juba, during his brief career, achieved a fame and a place in the public's heart that was equal to that held by any of the other white American dancers. There is even some credence attached to the belief that Juba was the Negro dancer described in Charles Dickens' "American Journals."

The blackface minstrel shows were, to a great extent, based upon elements of the Negro dance that came to America straight from Africa. These shows were basically a development of the primitive tradition of circle and hand-clapping dances. For theatrical purposes, the entertainers were seated in a semi-circular line of chairs on the stage. Here the ringleader of the dance became, in transition, the "interlocutor" or master of ceremonies. Those who sang the melody for the dance were transposed into the Chorus, some becoming "end" men, one at either "end" or side of the circle. The rest of the chorus performed the same functions as did the line in Africa — they clapped their hands or shook tamborines. Every man in the chorus had the opportunity for a solo bit of some sort, just as had the Negro in many of his primitive African ceremonies.

In the minstrel shows the Negro danced to tunes that were as American as fried chicken and watermelon; for instance, "Negro Capetown Hornpipe," "Turkey in the Straw" or "Oh, Susannah." This was a new kind of music to the American ear and it had a rhythm and beat that set the audiences' feet to tapping and their voices to humming. It was a rhythm that was influenced by the Negro's interpretation and was full of syncopation, off-beats and contrapuntal harmony. When the Negro danced to it he tapped out an obligato with his heel and toe. Thus, he might tap the melody while the banjo filled in the background, or, sometimes he improvised his taps and shuffling into a new melodic form and then the banjo followed him. In other words, whatever the Negro danced to, he instilled with a rhythm that was totally his own, a distinctive beat that later swept the Twentieth Century world under the name of jazz.

A detailed account of the rise and

(*Continued on page 33*)

Dance as it was taught in the public schools of the 1890's in America. Lessons were patterned chiefly on what was then known of the Delsartian method of movement. This charming figure in the Greek tunic precedes Isadora Duncan, it is interesting to note.

American Pioneers in EDUCATIONAL *Creative* DANCE

chapter I of a series

I. The Traditional School of the 1890's

and

The Entry of Colonel Francis W. Parker

by Mildred Spiesman M.A., Ed.D.

It is with considerable pride that DANCE MAGAZINE ***launches the first of a series of articles by Mildred Spiesman, M.A., Ed.D., dealing with a subject of some interest and concern to educators and professionals in the modern dance field. Dr. Spiesman, who is director of the Dance Division at Queens College, Flushing, N. Y., has concluded a three year study and research in producing the forthcoming*** AMERICAN PIONEERS IN EDUCATIONAL CREATIVE DANCE ***which offer educator, professional and layman alike the opportunity to follow the growth and development of individual schools of creative dance in America since their beginnings some sixty years ago.***

Although many writers have essayed single facets of this overwhelming subject this is the first publication anywhere of a series of articles on the subject which place each of the developing phenomenon in creative dance in proper perspective toward the preceding and the subsequent in the total picture.

Follow Dr. Spiesman's definitive account and commentary on the contributions made to creative dance by the concepts and achievements of such individuals and institutions as Colonel Francis W. Parker, Isadora Duncan, Gertrude Colby, Denishawn, Bird Larson, Margaret H'Doubler, Bennington.

H. D.

THE TRADITIONAL SCHOOL

DOMINATED BY EUROPEAN PEDAGOGY

During the early years of the 19th century, a small group of Americans undertook the task of designing and building a free system of education. It was an extremely difficult task to which these men of vision pledged their efforts and energies. They had no predecessors from whom they could obtain information. There were no plans any where in the world which could be used to guide them in their new endeavor. Therefore, it was only natural that these first advocates of public education, seeking instructions and guidance, turned to English and European pedagogists for assistance.

Considering the beginnings of the American public school system, it is

not surprising that the free educational institutions which crystalized in the 1890's were molded almost entirely on British and Continental concepts of classical education. There were several native forces, however, which also affected the design of the new school system. The rapid growth of urban populations and the methods of standardization being introduced by American industries were very influential in designing the free American school.

As a result of foreign as well as native influences, the national school system of America which emerged during the last years of the 19th century was created on the concept of mass teaching, uniformity of learning, and used educational material that, in the main, was alien to the needs of the society which it served. It was a school that was aloof from the community which created it.

For several hours each day, several days each week, children were isolated from their home and natural activities and were taught primarily an aggregate of mechanical bits selected for the most part from the quadrivium and trivium of the seven liberal arts. Through words and symbols, textbooks and rote learning, the pupils were indoctrinated with small, scattered fragments of the vast amount of factual knowledge which had been collected since the beginning of civilization.

No attempt was made to bring the material together into a unified whole nor was any attempt made to understand or meet the needs of the children who participated in the program. Seldom, if ever, were the children permitted to voice their opinions and "Speak only when spoken to" was a credo which the children learned well. In brief, the educational plan which America had developed for all of her children was a passive one. It was a procedure whereby certain bits of subject matter were selected by persons in authority and were "set out" to be learned by the pupils regardless of personal interest, need, or desire.

Of the many defects which were a part of the authoritative school of the 1890's its most distressing factor was the utter lack of creative activity. It is true that a few arts — music, drawing, and dramatics — had over a period of years gained entrance into the school program, but in every instance they were set aside as *special* subjects. They were considered incidental to the main function of education. Although they were "special" subjects, they did not receive special teaching methods. They were taught in the same manner as the academic subjects, and as a result the art products and actions of the children were merely imitative of what adults of the school thought was "good for them."

Under no circumstances were the children allowed to give physical form to their own beliefs and feelings. As Harold Rugg, noted educator, has stated:

> *Even when drawing had become incorporated in the curriculum it amounted to little more than giving a pupil a pencil and a copybook—no paints, no sculpture materials. To be natural — to speak or write simply out of their own imagination, experience, memory of events and ideas — was taboo. In 'public speaking' young people learned the formal gestures of the debater. Dramatics consisted of 'putting on' some standard play. In the manual-training shop the boys made the inevitable book ends, doorstops, and ironing boards, ending for the chosen few with the writing desk.**

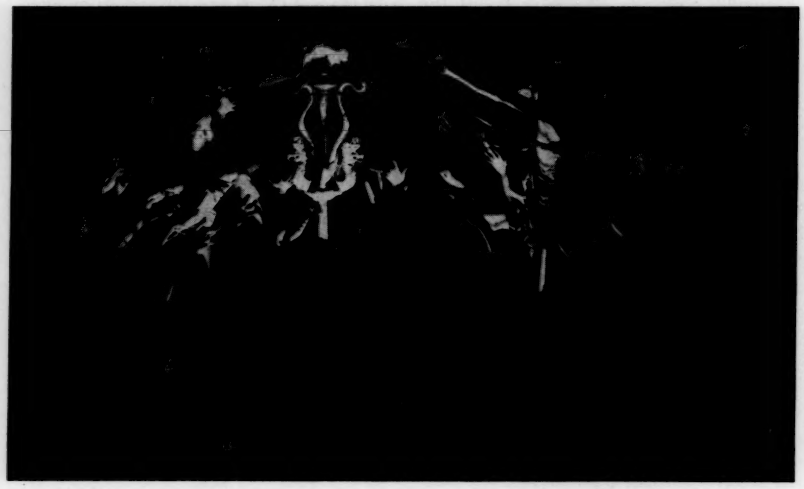
Whereas music, drawing, dramatics, and public speaking were looked upon as being "respectable," although certainly unnecessary in the school program, many educators viewed dance with horror as a tool of education. It was, in their opinions, a physical symbol of sin and evil and therefore should not be taught to children. However, during the 1890's, in spite of the strenuous objections of school administrators, dancing succeeded in becoming a part of education. Through the efforts of physical educators and playground directors it came into the school cloaked under the name of calisthenics.

According to numerous reports, the calisthenic "dance" program consisted of a simplified form of ballet. Without attention being paid to technical elements, the children were taught the five positions plus a few elementary patterns such as the *jeté* and the *arabesque*. Like the other special subjects in the authoritative school curriculum, dancing failed as medium of self-expression. Taught in a mechanical fashion, the children memorized physical gestures which were foreign to their needs and interests.

(*Continued on page* 35)

More figures from the 1890 panorama. Says "The Physical Training Manual" (pub. 1891): " . . . an interesting lesson can be given if the teacher will illustrate some poem, which is first read aloud, by the postures the poem suggests. A large number of positions can be learned if the different passions are expressed, or if statues and pictures are illustrated . . ." Again, an illustration of the dependence on Delsarte.

Authentic performances by native Balinese of the KECHAK — or monkey dances, in performance given by dancers of the village of Bona Gianjar.



Impressions of BALI

by Gladys Hight

On my fourth day in Bali I was sitting in my hotel suite when my attention was directed to the sounds of drums and voices outside drawing nearer and increasing in volume. I looked out the window and there I saw a procession of men and women singing, dancing and accompanying them a gamelin orchestra. I hastily got into street clothes and went out in pursuit of this procession, as one never knows when such an opportunity will knock next.

Outside I saw women clad in colorful sarongs, bearing tiers of golden pagodas on their heads, go through the doors of a temple. I stood discreetly on the other side of the street where I could watch them come and go with baskets of fruits and flowers piled high in great pyramids.

Presently I saw two Dutch soldiers ascend the high stone steps into the temple. "Well," thought I, "*now* is *my* chance, if ever." — and after them I went. I asked these soldiers if permission was required to watch the ceremony and they informed me that there was no prohibition, that I could remain, as long as I remained unobtrusive and quiet, and so saying, they departed, leaving me alone, a foreigner among hundreds of native Balinese at worship in a temple!

I was a witness to a ceremony held twice a year in all large villages. Offerings to the god consisted of lovely baskets of hand-woven, bleached banana leaves, filled with little coins, and the best of their crops, precious wood carvings, rice cakes dyed pink and blue, fruits of all colours.

As the gifts were placed on the altar, the donor would squat in front of it and when as many as fifty sat down, a priestess appeared and sprinkled them with holy water. The worshippers laughed and chatted with the priestess while this was going on.

(*Continued on page* 38)

BALINESE DANCE

by Faubion Bowers

A BALINESE PRINCE, who is a great authority on dancing once explained the reason why foreigners can never learn Balinese dance. "Since they don't work as we do, they can't walk like us. Until you *walk* like a Balinese, it is useless to try to dance like one."

Bali is the mysterious dividing line in the geography of the world. It is Asia's furthest point East. The tiger stops on this tiny island and goes no further. The cockatoo and Australian flora and fauna begin on the next island to the East. Spiritually, Bali represents the line where the spread of Mohammedanism in the 16th century stopped, leaving Bali the only Hindu country outside of India.

It has been inquired why Bali should have and continue to hold the high level in ethnic dance art which it does have. To anyone who has spent even a brief time in Bali this is only too apparent.

The answer lies somewhere in the existence of and interworking of three factors: religion, work and social structure. Balinese dance is religious in origin and function. It is sustained by religious necessity and religion infuses it with magic, a quality hard to prove in cold print, but impossible not to percive in the arena of Balinese dance.

Work, and work habits are responsible for the instrument of Bali's

(*Continued on next page*)

A Balinese green room.

KRIS DANCE

The entranced Rangda, evil spirit of Bali, is carried down the temple steps after encircling the cockfighting arena in front of the temple.

all photographs by MARGUERITE BROWN

Anak Agung Alit, a 12 year old princess, rehearses the Gabor.

A Gabor rehearsal in Ubud. The whole village sits round looking on with as much interest as they will have at the actual performance.

Ida Bagus Blangsinga, a Branmin and the most brilliant dancer of the KEBYAR since the days of Mario. In this passage of the Kebyar he expresses the emotion of fear. Note that one eye is crossed.

dance, the dancer's peculiarly limber and articulate body.

The social organization of Bali, which is geared to the group rather than to the individual, is responsible for the high degree of development of its ballet and orchestral concerted playing.

Balinese dance is as much the product of the Balinese landscape as are paintings by native artists. The lack of perspective in Balinese painting is not a sophisticated primitive's impression, as commonly supposed, but is inherent in the landscape itself. The graduated and rising paddy fields, backed by a seemingly single layer of luxuriant foliage, is as two-dimensional in itself as the paintings which project them.

In the same way, out of the healthy and active physical movement and work habits of the Balinese comes the dance. Work habits supply not only the basic requirements of stamina, coordination and body articulation, but also the genesis of the movements themselves.

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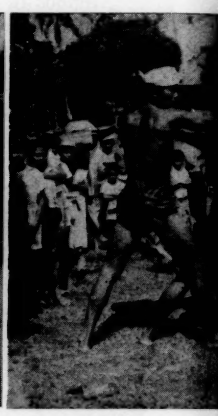
The majority of Balinese dances are group dances and the result of group effort. As a general rule, one village has one dance. For the *Gabor*



Two action views of the combat dance, Pencha'. PENCHA', originally a Sumatran method of self defense, has evolved from usage into a dance drama in Bali. Until recently it was banned as it was believed to turn the spirit of the performer into subversive and disobedient channels. There are persons in Bali who practice it as a weapon and keep their knowledge of it secret. Dancers, of course, perform it openly.

one goes to Ubud; for the so-called Monkey dance, to Bona. Until recently the *Janger* of Pliatan was the most famous in Bali, partly because it was the only troupe of Balinese dancers ever permitted to travel to the Western world (during the 1936 Colonial Exposition in Paris). One by one, the boys and girls of the troupe married and the *Janger* of Pliatan ceased to exist.

Within the last year Pliatan has begun to train a new crop of youngsters for this dance.

•

ARTICULATION OF THE DANCER'S BODY and THE BASIC POSTURE

With the three factors of religion, work habits and social organization as the basis of Balinese dance, what is the actual result?

Let us start with the body of the individual dancer. First, as a human being he is already dedicated to God. Secondly, from his work habits, he has achieved coordination, and rhythm. (Before a Balinese becomes a performing dancer, of course, this basis must be refined and his body

trained to an even greater degree of freedom and subtlety of movement).

The three remarkable line drawings by Gusti Nyoman of Ubud, reproduced with this article, show the basic posture of the Balinese dancer. The principle is the same for male or female dancer. This posture is the starting point or fundamental to which all dance movement is directed and through which all movement flows. Any movement, as long as it does not sever connection with the basic posture, is permissable.

The dancer's toes are never pointed downward, but are always turned up to give a feeling of direction, life and movement. The walk of a dancer consists of placing the heel on the ground, the sole of the foot following quickly, the up-turned toes uncurling last. The feet point out, duck fashion, with the instep, rather than the toes, kept straight ahead toward the audience.

The word audience here is deceptive. A Balinese dancer dances either toward or away from the orchestra. Audiences form a circle around the orchestra and dancer and do not constitute a specific direction for the dancer. This use of the foot is diametricalled opposed to the Western

Three line drawings by GUSTI NYOMAN showing the basic posture for Balinese dancing, illustrating section of the accompanying article called "Articulation of the Dancer's Body and His Basic Posture."

practice of pointing toes toward and straight ahead and where the ideal of a graceful walk, at least until recent years, consisted of the practice of putting the toes down first, with the heel lightly following. The articulation of the toes of a Balinese serves not only an artistic purpose but a practical one in the case of the *Sanghyang* trance dancers, who are sometimes balanced on the shoulders of a man, with no other support than their feet, and there perform off-balance backbends and other movement.

The knees of the Balinese dancer are spread wide apart and bend outward. His up and down movement ranges from kneeling on the ground to standing at full height with straightened knees. The basic posture is one half-way between the up and down range or longitudinal movement. (Squatting or sitting on the ground supplants the lack of chairs in Balinese society). This habit develops a natural falling apart, so to speak, of the knees, and enables a Balinese to achieve a turned-out position from the pelvic girdle which would cause a Westerner, without the training of ballet, to lose his balance. (See photo of Anak Agung Alit rehearsing the *Gabor*).

(*Continued on page* 36)

line drawings by Karl Schwartz

BASIC KICKS

HITCHKICK Positions 1, 2, 3.

chapter 2 of ACROBATICS: The Dynamic Dance

a collaboration by Joe Price and Hope Sheridan

GOING back thirty or forty years ago, a girl in show business was considered a star if she could do a kick and a split. Almost 99 and 9/10% of the work done in tumbling and close bending was done by men. With the exception of a few star women performers, who had grown up in the circus, the feminine side of the roster was rather slim. Charlotte Greenwood was a star in the post World War I era, but there were few others.

When the men, the old time performers, began to leave show business, many of them began to teach. They taught a variety of subjects besides acrobatics. Included in this variety were tap, ballet, ballroom and lastly, some acrobatics.

Because of this diversity, almost 98% of their students were girls. The girls studied most of these subjects and gradually were drawn to acrobatics. The first step in teaching them acrobatics was to limber them up. The exercises used consisted of basic stretches, barre stretches, and ground kicks. Chorus routines in those days never included bending or tumbling for women. The lucky girl who could get by with a reasonable kick and a split found herself in demand by dance directors and her pay checks coming in regularly.

Today the greatest percentage of chorus routines still feature the high kick, waist high or shoulder high or the fan kick, such as that used so effectively by the Radio City Music Hall Rockettes. The flat split is another favorite with both audience and dance director.

It is perhaps for this reason that the kick is today considered the most useful of all the stretches. While it is entirely possible for the child who is not limber and does not have a free, natural kick to become an excellent tumbler or close bender, it is *most frequently* that the child who has them will have superior form in all her work. A limberness in the kick becomes apparent and carries over into all forms of acrobatic dancing.

A student with a free and high kick has the best flat split, for example. Again, a student specializing in close bending work will display a superior form if she has a good kick or extension. It is easily noted that the uplift given to the body by a good kick produces graceful walkovers and back walkovers.

I feel it important, therefore, to devote time and effort to the seven basic ground kicks given this month.

•

BASIC GROUND KICKS

1. Three steps for a SHOULDER KICK
Start on R. foot, arms extended, palm down. Take three steps and kick with L. foot for L. shoulder kick. Knees must be straight, toe pointed. As the left foot comes down, count one step . . . R, L., ready for R. shoulder kick.
REPEAT 8 TIMES

2. STEP KICK
Arms extended, palms down. Step one, kick for shoulder with the R. foot, step two, kick for shoulder with L. foot.
REPEAT 8 TIMES.

3. JUMP KICK
Arms extended, palms down. Jump with both feet together, landing on ball of foot in a *plié*. As both feet touch the floor, the R. foot prepares for a single jump, as L. foot kicks forward at the same time for a shoulder kick. As the L. leg comes down, both legs *plié* to give impetus for single jump and shoulder kick by R. leg.
REPEAT 16 TIMES.

•

4. HITCH KICK
Arms extended, palms down. Jump and land on the R. foot, body in attitude, L. foot back, quickly jump and change to L. foot, body in attitude, R. leg back. Jump again on R. foot, as R. foot comes down, body straightens in order to kick L. foot forward. As the L. leg drops, the R. leg simultaneously performs a R. shoulder kick. Turn and repeat for L. side.
REPEAT 6 TIMES for each side.

•

5. THREE STEPS and a BACK KICK
Arms extended, palms down. Walk backward three steps, R., L., R., ready for a L. back kick (to head or over head, depending on how limber the child is) as R. arm comes up to attitude position. Repeat for R. leg back kick.
REPEAT 8 or more times.

•

6. FAN KICK
Jump on both feet and kick to L. side with R. foot. R. foot from position pointing to the L. performs an arc from L. to R.
REPEAT 8 times for R. foot in quick succession, then 8 times for L. foot.

•

7. SIDE KICKS
Arms extended palms down. L., R., L. in *changement* and R. leg kicks for shoulder side kick. As R. leg kicks, L. arm comes to 4th position. As R. leg comes down, three rapid steps . . . R., L., R. in *changement* ready for L. side shoulder kick with R. arm coming up to 4th position.
REPEAT 8 times.

•

Next Chapter: The BASIC ROLLOVER.

FAN KICK

YOUNG DANCER SECTION

Here it is!

THE YOUNG DANCER'S

Name the Dancer Contest

HOW well do you know your dancers? Are you sure you can recognize famous terpsichoreans when you see them? Or do you have to read their names to be sure? You'll soon find out.

In this contest *you're* the one who provides the correct name to each photo!

In this November issue of the NAME THE DANCER CONTEST, and in December and January, you will find photos of well-known performers. To those ten contestants who supply all the correct NAMES *plus* the best list of COMMENTS (see Rules below) will go *ten glorious prizes. All contestants complying with the rules, winner or not, will receive a surprise dance gift.*

The first, second and third winners will each receive a magnificently FRAMED DEGAS BALLET PAINTING, in a fine French color reproduction.

The next seven winners will each receive a SET OF 15 BEAUTIFULLY COLORED DANCE BOOK-PLATES. These have been created by famous dance artists, and are waiting to be inscribed with your names, and pasted into the books you prize in your personal library.

These prizes are of great value and beauty, and we know you'll want to register in the contest today to insure your chance of winning. It's a gay contest, and the prizes are wonderful. Sharpen your wits and come on in.

Rules

1. In order to enter the NAME THE DANCER CONTEST you must register. Send a note or penny post-card today with the following information clearly printed:

Your Name _____
*Address*_____ *City*_____ *State*_____
*Age*_____ *Dance Teacher*_____
*Dance School*_____

Address registration information to NAME THE DANCER CONTEST, DANCE Magazine, 503 West 33 St., N. Y. 1, N. Y.

2. Each month the NAME THE DANCER CONTEST will present a group of photos. The contestant may cut out the pictures and insert the name of the dancer in the designated space. Or, he may mark the numbers on a sheet of paper and set the corresponding names to match the correct numbers.

3. Do *not* send in your answers each month. The entire group, consisting of the answers to the November, December and January contest photos must be entered *at the same time.*

4. Along with the NAMES, properly numbered, each contestant must enter a list of COMMENTS. These remarks, simply stated, can be listed by number and must be comments about one, two or three of the following subjects:

1. What I Like About The Young Dancer
2. What I Do Not Like About The Young Dancer
3. What I Would Like To See In The Young Dancer.

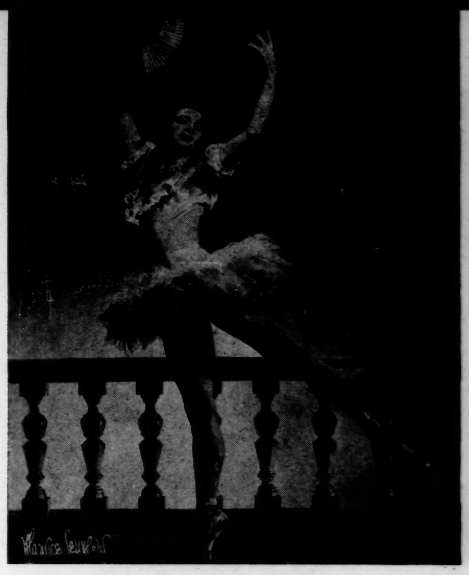
Your list may have only one comment, or as many as ten, but no more,
Make your comments, honest, brief, clear.

5. The NAMES plus the COMMENTS are to be sent, together, to THE YOUNG DANCER Editor, DANCE Magazine, 503 West 33 St., N. Y. no later than January 31, 1951. Those postmarked later will not be considered.

6. First, second and third prize winners will each receive an excellent framed color reproduction of a famous Degas painting.

7. The seven contestants who are judged as next highest will each receive a set of fifteen exquisitely colored dance bookplates.

8. Each registered contestant who sends in NAMES and COMMENTS in accordance with the rules will receive a surprise dance gift.



1. _____

2. _____

3. _____

For The Great Waltz, film based on the life and waltzes of Johann Strauss, MGM reproduced the Viennese court balls of the 1800s.

the Waltz

THE DANCE THAT WOULD'NT STAY BANNED

by Lydia Joel

Perhaps you saw the elephants do a funny waltz at the circus this year. Or you may remember the first time you were enthralled by a lilting waltz in a ballet performance or school recital. Maybe you've even danced your first waltz at a prom. If so, you'll probably find it hard to believe that this happy, whirling dance is actually very old and that at one time in its history people were forbidden to dance it!

The Austrian mountaineers first did a waltz-like dance centuries ago. It was called the Landler, and records trace it to about the sixteenth century. It was vigorous, had wide gliding steps and plenty of hearty turns. The dancers held each other with hands on the partner's back, faces were very close, often touching. The music was in three-quarter time.

It was not unusual for the courts of the ruling houses of Europe to take over peasant dances and perform them in more restrained fashion suitable to the elaborate clothing and manners of the aristocracy. And so the Austrain court of the 17th and 18th centuries did a refined version of the Landler. The steps were shorter and the effect more elegantly in keeping with the Gavotte, Rigaudon, Pavane, Sarabande and other court dances of the time. Hans Sachs, famous troubadour, described it as "a courtly dance, where in polite fashion each maiden clasps her lover and they dance with light steps so that mind and heart rejoice." It seems to have had much of the character of the Allemande, a dance in which the movements of the arms were of primary importance.

In the late 18th century the influence of French politics and fashion established itself at the Austrian court. High society now concerned itself with the more affected measures of the minuet. Stilted language, snuff and lace handkerchiefs were the style for the gentlemen, fans; low-cut gowns and endless coquetries for the women.

The waltz was not sufficiently formal for this atmosphere. It faded into less distinguished social circles. Nor was it considered in good taste to dance in such close proximity as some figures of the waltz demanded.

In fact, in 1760 the dancing of waltzes was prohibited. The bishops of Wurzburg and Fulda signed the decrees against all gliding and waltzing dances!

But the ban increased rather than decreased interest. As often happens, when people are told that they may not have something, they want it more than ever before. And now, the great middle class, already greatly

Ballet dancers whirl to the hauntingly lovely Chopin waltzes to which Fokine choreographed Les Sylphides.

La Valse in Paris during 1830s

stirred by the Industrial Revolution, took up the cudgels wholeheartedly. Soon people of all classes were either dancing the waltz or disapproving of it, it seems that nobody was indifferent. In spite of censure, Goethe, who was an enthusiast, describes the hero and heroine of his "Sorrows of Werther" as dancing and rolling about like a sphere.

The waltz began to spread to other countries. In the salons of Paris it caused a great uproar. There were many who thought it indecent. In 1802 one writer described a scene in Paris where the waltz was being danced and he found it "so vulgar as to be disgusting." In England, Lord Byron wrote scathing verses against it. One book was published that had the title, "Proof That The Waltz is The Main Source of the Weakness of Body and Mind of Our Generation." But English society finally gave up its opposition when Emperor Alexander of Russia joined in a waltz at a London ball.

The English became enthusiastic waltzers. All Paris was a-whirl. The people of Vienna went dance mad and the dancing of waltzes throughout the night was a pleasure frequently indulged in. For all the opposition it had met, the waltz had now become the ruling passion of England and the continent.

And this is understandable. For the French Revolution had brought about a great distaste for the ways of the old court, and people of all countries needed a dance that would express their new-found yearnings for liberty. The waltz, hearty and exhilarating, was the answer. And so it spread like wildfire.

The Johann Strausses of Vienna, father and son, brought the waltz to its flowering later in the century, and kept Europe waltz-happy for decades with their delightful melodies.

As the years have gone by the waltz has become more varied. We use a greatly subdued version in our ballrooms today. Waltzes to the mid-nineteenth century music of Chopin, Strauss, and Brahms frequently grace our lighter moments in the theatre.

But, whether we look back on its history or see it today; think of it as a peasant dance or one for the aristocracy; in disgrace with the authorities or embraced by the populace the waltz remains one of the loveliest dances ever born.

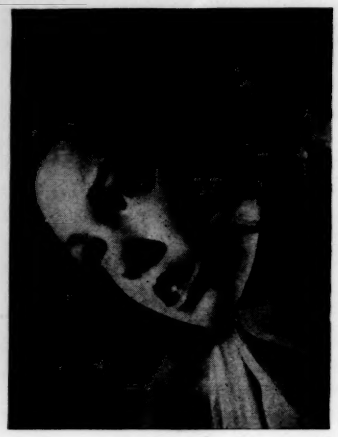
A scene from an Austrian salon of about 1790 shows the emphasis on arm movements typical of the extremely popular waltz of that time.

YOUNG DANCER'S

Dancer of the Month

ETHERY PAGAVA

photo Lido



Pagava at 18 as Isolde in "Mad Tristan" and at right at the age of eleven.

ETHERY PAGAVA is the "baby ballerina" of the Marquis de Curevas' Grand Ballet. She is appearing with that company now in its first New York season, and will soon be seen with it on an American tour.

The Marquis, founder and director, invited her to join the Grand Ballet three years ago when she was fifteen. Shortly afterwards Ethery Pagava became one of the favorite performers in a company already studded with well-known stars like Rosella Hightower, Marjorie Tallchief, Andre Eglevsky and George Skibine. Each season she has had new leading roles to add to her already large repertoire. And whether her role is that of Juliet in "A Tragedy in Verona", the Sleepwalker in "Night Shadow" or Giselle, the public has acclaimed the lovely dark-eyed Pagava for her artistry.

Her life story is in the tradition of the "born dancer." Ethery was six when her mother brought her to Mme. Egorova, a former ballerina of the St. Petersburg Imperial School of Ballet (the school of Karsavina, Pavlova, Nijinsky, etc). Three months later she became a member of a youth ballet called Les Ballets de Jeunesse, and made her stage debut with a male partner in Danses Nobles. The tiny, serious little girl was perfectly at home on the stage.

Mme. Egorova asked her to join more experienced pupils in a Gala Benefit for Nijinsky (then in a mental hospital in Switzerland). Ethery's performance was commented upon favorably by many others besides her doting mother.

After five more years of constant hard work, she made a concert appearance with Roland Petit and Janine Charrat. She was thirteen when she became a member of the Ballets de Champs Elysées, and she went from there into the Marquis' company.

In addition to being an accomplished technician, Ethery is a fine actress, and proceeds as an artist in every role she essays. There is so much love study and feeling in her dancing that audiences in Africa, Europe, South America and now in the United States are stirred by the emotion of her performances.

On tour with the much-travelled Grand Ballet, Ethery is always accompanied by her six-year old sister Christine and Mme. Pagava. (See page 11 of the March issue for a picture of Christine, a pint-sized ballet expert.) Mme. Pagava is the daughter of a Georgian nobleman who fled from Russia with his family after World War I. Ethery's father was Prince Pagava.

Although she was born and brought up in Paris, Ethery is technically a Georgian princess. Though she has neither crown nor fortune she has plenty of treasure, and she shares it generously. Her talent can be enjoyed by all those who see her perform.

One of her most enthusiastic devotées is the youngest son of Aga Kahn, the richest man in the world. The young prince frequently appears in cities where the ballet is announced. He escorts his favorite ballerina to the ballet on nights when she is not dancing, and brings her candy and flowers. But so far the youngest star of the Grand Ballet is too busy for romance.

Negro-American Theatre Dance 1840-1900

(*Continued from page* 21)

effect of the minstrel tradition in the American theatre would fill several volumes. For our purposes, however, it is only important that we should remember where it came from and how it developed. There were over seventy minstrel companies in America during the period from 1843 to 1912 but, of course, not all of them were composed of Negroes. Most famous, perhaps, were the E. P. Christy, the Primrose and Dockstader companies. The first full-fledged minstrel show was known as the "Virginia Minstrels" and it consisted of a group of blackface performers who appeared at the Bowery Amphitheatre on February 6th, 1843. By 1846, blackface minstrels found wide favor and it was during this year that the E. P. Christy Company was organized. This group toured America and, later, many of the principal cities of Europe.

During the 1850's there were several incidents that were contributing factors to the advancement of interest in the Negro as an entertainer. The enactment of the Fugitive Slave Act of 1850 and the escape of Anthony Burns, a Negro slave to Boston served to fan public interest, at least in the North, in the Negro cause. When "Uncle Tom's Cabin" came along in 1852, it not only added fuel to the abolitionist's theories but also served to present the Negro as a suffering human being to the reading public of America. Though its characterizations may have been more caricature than true reproduction, "Uncle Tom" did make the whites more sympathetic to the Negro. After this, it wasn't long before the Negro-inspired minstrel shows began to include more Negro performers and soon there were many all-Negro companies. One of the most successful of these was organized in 1865 by Charles Hicks and was known as the "Georgia Minstrels." During the boom days of the Negro minstrel shows, from the mid-sixties to the Gay Nineties, there were three large, all-Negro companies; The Hicks and Sawyer Minstrels, Richards' and Pringle's Minstrels and The McCabe and Young Minstrels. During these decades, the Negro emerged as a front rank performer and began to add valuable new contributions to the theatrical tradition. In his minstrel show apprenticeship, the Negro became aware of two things: one, that the white people were interested in Negro dancing; secondly, that he had the ability to entertain in a way that no white person could. The natural humor, pathos and lore of the Negro race in America afforded a wide field for study and development during this period and it is thanks to two men, in particular, Bert A. Williams and George W. Walker, that Negro dancing began to flourish into full flower.

Strangely enough, it was at the Mid-Winter Fair at San Francisco in 1893, that this new trend in Negro dance had its inception. The managers of the Fair had planned a big midway attraction that was to feature native dancers from Dahomy, Africa. Fortunately, at least for American dance, these natives were delayed in sailing for San Francisco and, at the last minute, the Fair directors were forced to search desperately for a replacement feature. Suddenly, they fell upon a brilliant idea. If real natives were not available, why not exhibit American Negroes as primitive Dahomians? A hurry call was promptly issued and a local company of fake natives was formed. In this group of American Negroes were two young men by the names of Bert A. Williams and George W. Walker, who were destined to turn the tide of Negro dance and were later to become world famous in the en-

(*Continued on page* 34)

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tertainment world.

During their engagement as Dahomians Williams and Walker danced their roles in the most primitive manner possible. When the real Dahomians arrived, however, they and the rest of the company were dismissed. Luckily, both men were given free access to the Fair and, as a result, they were two of the most devoted followers that the real Dahomians could wish. These were the first opportunities that Williams and Walker had to observe native African dances and seeing them opened up and suggested an entirely new approach to Negro material. Then and there, Williams and Walker decided that it might be possible to delineate and feature native African characters in a show of their own that would also have an essentially American overtone and appeal.

It took a few years to establish this precedent and it wasn't until 1896 that Williams and Walker had a real success. Then, from 1896 to 1898, they had a long run at Koster and Bial's. At this time and later on, they popularized Afro-American songs such as "My Zulu Babe," "My Castle On The Nile" and "My Dahomian Queen." More important, however, was the resounding success of the Cake Walk, which Williams and Walker made both popular and fashionable. The Cake Walk was another dance form that was typically American. In this, the couples "walked" against each other and this competitive kind of dancing led to the introduction of many new steps, gestures, and qualities in Negro dance. As the dance progressed, each couple or team tried to outdo the one before — legs were kicked higher, steps became faster and more intricate and spectacular leaps and turns were introduced. The dancers entered into the spirit of the competition, really "strutted their stuff," and seldom danced the same way twice. The audience, by its applause, selected the winning couple and they were awarded the "cake." Due mainly to Williams and Walker, the Cake Walk craze swept the theatres and ballrooms of the nation and soon both professional and amateur dancers throughout America were striving "to take the cake."

In addition to Williams and Walker, all the Negro dances of the period just before the Spanish American War was fermenting with innovations that were later to influence the whole tradition of American musical comedy during the next two decades. Sam T. Jack's "Creole Show," which opened in Chicago in 1891, marked the first departure from the minstrel tradition and presented Negroes more as human beings rather than as characters in the joke book tradition. Another Negro show, "The South Before The War," which was brought to New York in 1892 by Whalen and Martell, was also important for at least two reasons: it provided many illustrations of authentic plantation dances to the public and it also marked the New York debut of a young Negro tap dancer of great promise whose name was Bill Robinson. Another trend-setting Negro musical of the period was John W. Isham's "The Octoroons." This was one of the first Negro productions to have a regular dancing chorus. The final break with the minstrel tradition occurred in 1898 when Bob Calis produced A TRIP TO COONTOWN. This was the first, real Negro musical comedy and it achieved such a great popular success that it ran for three seasons.

TO BE CONTINUED

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AUTHOR'S NOTE:

The author is indebted to the following persons and institutions for their generous cooperation and assistance in the preparation of this material: Miss Evelyn King, May Davenport Seymour, curator, Theatre and Dance Collection, Museum of the City of New York, Lily Goldberg, Dance Department, 58th Street branch of the N. Y. Public Library, the Picture and Theatre Collections of the central branch of the N. Y. Public Library, the Museum of Modern Art, New York City and the New York Historical Society, New York City.

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American Pioneers . . .

(*continued from page* 23)

COLONEL FRANCIS W. PARKER REJECTS MEANINGLESS PEDAGOGY OF THE AUTHORITATIVE SCHOOL

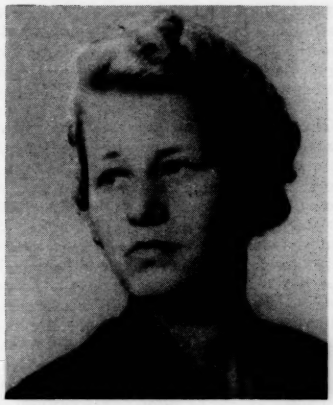
Even though American education was firmly caught in the grip of the authoritative school during the 1890's, there were several educators during this period who bitterly opposed the foundations on which the free school system had been built. Colonel Francis W. Parker, later to be called the father of progressive education, was the outstanding person in this rebellious group. Believing education to be an integrated process in which children participated rather than watched, Parker vehemently rejected the meaningless pedagogy, of the authoritarian school.

During the 1880's and 1890's, Parker had the opportunity to put his educational concepts into practice. Serving as the director and principal of the Cook County Practice School in Chicago, he was able to prove the value and importance of his theories and ideas. Concerned with the education of the whole child, Parker realized the importance of including all types of materials in his program. Unlike the authoritarian school curriculum, it would not concentrate on materials which developed only the intellectual facet of the personality. Too, fully aware of the fundamental role which the child's interests and needs play in the teaching process, Parker recognized the value of integrating the educational materials and having the child assume an active part in the program. Founded on these and similar precepts, the Cook County Normal Practice School which opened its doors in 1883, therefore, was a workshop type of institution in which the child through a variety of educational media was helped to develop a well-rounded personality.

Alert to the need for all types of educational materials which would help in the growth of the total personality, Parker realized that his program would be inadequate if he neglected or overlooked media for self-expression. He was particularly sensitive to the importance of rhythmic movement. He knew that it held a fundamental place in man's life and therefore should not be ignored in the educational process. Thus, at the Practice School, a crude form of expressive dance was introduced. Teachers were instructed by Parker not to interfere with the children's methods of expressing themselves through movement and to encourage the children whenever necessary to use their bodies as instruments for giving form to their own emotional and mental needs and desires. It was never surprising to the director or to his staff when the children, at a moment's notice, gave dance form to an idea or feeling. It was never disturbing to the school program when a child rose spontaneously and moved rhythmically to describe or help explain something which he wished to share with his classmates.

Unfortunately Colonel Parker's concepts of rhythmic movement, like his other theories of education, were not accepted by the majority of educators of his day. The idea of permitting children "to speak" what they thought and felt through physical movement was considered both ridiculous and shameful. As a result of this attitude, dance as a creative medium of self expression was neglected as an educational technique in American schools. In spite of the evidence which proved its value, rhythmic movement as an educational tool died with its originator in 1902.** It was not until twelve years later that it was rediscovered and introduced once more into American education through the efforts of Gertrude Colby.

TO BE CONTINUED



The author, Mildred Spiesman, M.A., Ed.D.

MILDRED SPIESMAN, author of the preceding article and the series to follow, has from early childhood been interested in dance in its most diverse forms. She has studied ballet, tap and modern dance with world renowned teachers in New York. As a student of the School of Physical Education of the University of Illinois, her interest in education and in dance led to her combining dance with a formal education. Here she worked under the encouraging guidance of Ione Johnston who taught her how to present dance material to children, as well as to adults.

On receiving her B. A. at Illinois, Miss Spiesman won a position at William Woods College, Fulton, Mo. where she was given the opportunity to develop a broad program of dance. After three years in this post, Miss Spiesman returned to the East to combine a teaching position with further study in New York, together with further academic work toward a Master of Arts degree.

In 1947, after five successful years of teaching dance at Mary Washington College, Fredericksburg, Virginia, Miss Spiesman returned to New York City, her home, to fill the post of dance instructor in the Department of Physical Education at Queens College, Flushing, New York, where she continues to this day as chairman of the Dance Division.

At the time of her return to New York, she began working toward her doctorate degree at Teachers College, Columbia University and in the Spring of 1949 received her Doctor of Education degree after completing all academic requirements and receiving approval of her thesis which was concerned with the historical growth and development of modern dance in American life and education, from the post Civil War period to the present.

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Balinese Dance

(*Continued from page 27*)

Hips are pushed back, buttocks out. (See drawings of Gusti Nyoman). In many dances the hips undulate in a circular motion similar to those in Polynesian dances. In special dances of an erotic nature, men perform suggestive movements with extreme precision and rapidity. A remarkable hip movement which is not as yet generally used and which was created by the young and popular *Kebyar* dancer, Ida Bagus Blangsinga, consists of a rapid jiggling of the hips and thighs while seated with legs crossed under.

The torso is held on the bias; it cuts diagonally through an imaginary straight line from the head through the torso and to the heels. A chest perpendicular to the ground is static. Leaning the torso to one side, gives a lift to the body as a whole and implies direction and tension. In the dance, the torso inclines toward the hand which is held higher. The Hindu principle of where the hand goes, the eye must follow in Bali is modified to following the inclination of the torso and looking in the direction of the higher hand.

Shoulders are held rigidly back until the scalpulae touch as nearly as possible and form a crease of muscle down the middle of the back. Rounded shoulders not only clash with the fundamentals of the dance, but would actually impede the Balincse in his daily work by destroying the delicate line of balance which extends from the back of the neck and head to the feet.

Men sometimes make a rapid circular motion with their shoulders, each alternately describing a circle which pivots around the collarbone. Women, having greater softness and flexibility of muscles, are able to shake their shoulders independently of each other or simultaneously, with the nervous speed of an involuntary action. The movement appears something like a long and sustained shudder.

The rule of the arms is one of straight lines and angles. The elbow is held on a level parallel to the shoulders and forms a right angle to the arm. The hand, in turn, forms a right angle to the wrist. The flexibility required of the hand for this angle may be felt by placing the palm of your hand against a wall and than straightening the arm without losing contact with the wall.

The wrist is the fulcrum of all arm movement and the center of tension for all changes that take place between the hands and the shoulders. The elbow forms too large an angle to be delicate, and the fingers are too delicate to be a controlling area, so it falls upon the wrist, as a compromise, to be the focal point of the dancer's arms. The performance of a great dancer leaves one totally unconscious of the elbow, and acutely aware of the wrist as the source and origin of the grace within the arm movement.

Of all features of the Balinese dance the hands are the most striking. The principle that dictates is that the hand is a butterfly and the fingers its fluttering wings. In repose the fingers are straight and the hand as a whole is perpendicular to the arm. The right hand is the hand designated for holding objects, fans, etc. which stems from the custom of saving the left hand for unclean functions and does not allow it to touch or hold objects which it may defile.

Professional dancers who are successful enough to earn their livelihoods by dancing and do not have to work in the fields, usually allow the fingernails of the left hand grow to an extraordinary length, to symbolize the fact that they are professional dancers.

In actual practice both hands appear to be equally trained, although the left hand is always the more active of the two. In theory, the finger which must be kept in motion during the dance is the fourth finger (of the left hand), but the flutterings of the fingers vary considerably with the dancer's abilities, tastes and sex.

Only men may move (wiggle is a more exact, if less aesthetic word) the thumb. The explanation lies in the fact that in the *mudra* of Hindu dance, the thumb symbolizes the phallus.

Any other finger of either hand may be moved singly or jointly, as the dancer wishes. The correct motion of fluttering the fingers is not forward and backward, which is fairly easy, but sidewise. Ida Bagus Blangsinga has a trick of spreading all his fingers out which makes his hand look like a tiny accordion played at miraculous speed. Gusti Rake of Tabanan, the greatest of *Kebyar* dancers, now too old to be widely popular, curves his third and fourth fingers down to the palm of his hand that trembles them both from that position.

The head frequently moves sidewise in rhythm without tilting and without reference to the shoulders. The movement is one primarily one of emphasis and is used as an abstraction, although it may be used to mean beckoning, invitation, pleasure, etc.

The eyes, although independent of other movement, must follow the movement of the head. On occasion the eyes fly back and forth in their sockets, starting from a base point of staring into vacancy to either the sides or upper corners of the eyes. A dancer may also cross one eye to express fear or terror. (See photo of Ida Bagus Blangsinga) in the *Kebyar*). This describes the mechanical function of the eyes, but a more intangible responsibility also devolves upon them. They must be able to express a wide variety of emotions without involving other features of the face. In Balinese dance, the basic expression of the face is vacant, but it's from there that the dancer begins to use his eyes to convey a whole gamut of emotions, fear, joy, anger, lust, sorrow, etc.

After the eyes, the *secondary soul* of the face and of the Balinese dance in general is the mouth. The mouth does not change throughout a dance, as open laughter or a

full smile is proscribed, except in the acted interludes of dance dramas.

The dancer must maintain a half-smile (*senyom,*) which is not quite the enigmatic *demi-sourire* of Cambodian Khmer art, although at least one specimen of this art has been found on Bali and may easily be the origin of the distinctive Balinese dancer's smile. Normally, this smile represents contentment in dancing, which is designed to make the spectator comfortable and at ease. When the eyes narrow with lust, the smile becomes one of pleasure in anticipation. When the eyes open wide with anger, the smile appears petulant. When the eyes cloud with sorrow, the lips appear to pout. A poorly shaped mouth, or a sourly formed half-smile will incite more criticism from a Balinese than faulty technic elsewhere in the body. Those fortunate enough to be born with this distinctive half-smile as a natural attribute, are certain of assured success as dancers, and of praise as beauties, even if their other features are less noteworthy.

The only other part of the face used in Balinese dance is the eyebrow. The sensual and suggestive qualities in a dance are further projected by the mere raising and lowering of one of the eyebrows. There is much amusement and embarrassment when a dancer directs such a gesture towards anyone in particular during a dance.

It will be seen from a review of this analysis that the dance of Bali is not a matter of projection of its component parts, but of a harmony of the whole, with each segment of the body contributing to the mood, dynamics and drama of the dance.

EDITORS' NOTE:

The foregoing article, an excerpt from a larger study of Balinese life and culture, remains one of the most definitive statements ever written about the little known and exotic dance form of Bali.

The author, Mr. Faubion Bowers, has written the foregoing as part of a work which will see publication in book form in 1951. The author was born in Oklahoma in 1917, attended Columbia University (1935), the University of Poitiers in France (1936), was awarded a scholarship to the Juilliard Graduate School of Music (1939). He has been both professor and guest lecturer at the Groupe Festival Pour La Musique Moderne in Paris (1937), Hosei University in Tokyo (1940) and Taman Siswa in Java (1941).

During the war, Mr. Bowers rose in rank from private to major, was twice decorated and from 1945 to 1947 was aide to General Douglas McArthur in Tokyo. From 1947 to 1948, Mr. Bowers was Chief Censor of the Japanese Theatre.

He has just returned to America (July, 1950) after an extended tour of Asia, collecting material on dances and drama of the Orient for publication. He speaks six languages, three of which are Asian, Japanese, Chinese and Malay. Mr. Bowers has spent a third of his thirty-three years abroad, most of the time in the Orient, where the majority of his written works have been published. He is the author of a biography of Alexander Scriabin, of a Historical Survey of the Japanese Theatre and a Survey of India's dances.

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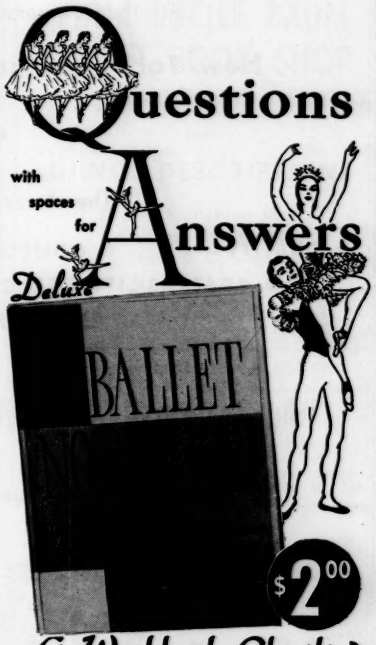

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Impressions of Bali

(*continued from page* 24)

In a corner of the temple a group of men and women were gathered, kneeling on straw mats. Trays of food were brought to these and each was given a bamboo sprout to eat. After they had eaten, I saw a live duck brought forward. I stood transfixed for a moment, remembering with horror the scene I had witnessed on the African Gold Coast when a priest of the fetish dancers had bitten off the head of a live chicken. But this was not to happen here. Now came a priestess, in a white sarong. She took the duck and held it in both hands, pressed its bill to the forehead, lips and right and left shoulders of each worshipper. I noticed one man cringe. I think the duck got in a few mean nips.

All this while the gamelan orchestra continued to play, and on a high tower at the entrance to the temple, a drummer beat out rhythms on a great wooden drum. About this time the procession had almost stopped. Now and then a few more worshippers would drift in, but gathering clouds in the sky warned me to take shelter, so at this point I left, feeling satisfied that I had seen some of the truly unspoiled Bali.

•

I found the most fascinating way to really learn Bali was to hire a car and a good English speaking guide who could explain everything and who also knew all the people. I found one who was most intelligent, a Chinese named Tay. He was born in Bali, but had been schooled in Singapore. Tay would go out and find what temple was about to have a ceremony. Sometimes when he found nothing exciting we would just go quietly driving about listen for drums or the music of the gamelan.

We never failed to find something going on. They say there is never a day in Bali when there is not some sort of sacrifice to some god, but you have to search for them.

I had driven over narrow bridges where rushing torrents raged, had enjoyed seeing the men and women bathing in the irrigation ditches at the roadside and admired the naked children carrying huge banana leaves as umbrellas in the rain.

Then I looked down a long muddy cliff and at the bottom I saw some strange carvings which looked like the entrance of a cave. It was! Down I slid, mud and all and found I was to see the ancient elephant caves which were discovered in the 11th century. I walked through the block opening and through the dark tunnel with bats chirping around my uncovered head. All at once I came upon the figure of the god, Ganesh, with the head of an elephant. Another monument nearby, of the lingam of the god Ganesh is worshipped. Childless women come from all over the island to touch this lingam, in the hope of having sons. No wonder they wish to bear sons here. They are generally divorced if they do not.

On Bali, the lot of a woman who bears boy and girl twins is luckless. She and the

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twins are driven out of their home and must live in the village graveyard for forty-two nights. Her house must be burned and the entire village purified by the priests before they may return. The twins must marry each other. I asked why, and was told, "Because the gods have joined them together." Bali!

•

THE MONKEY DANCES OF BALI

One day I was told of the monkey dance (its true name, KECHAK), which is performed at the village of Bona Gianjar, about twenty miles across the rice paddies and winding roads.

The *Kechak* was originally a vocal accompaniment for the *Sanghyang*, performed in times of plagues of mice. Now it has developed into a play or secular dance.

I drove into the starlit night with the scent of ginger blossoms on the air. The strange sounds of the gamelan coming from groves of cocoanut and banana reached my ears now and then. Figures of lovely brown girls with bared breasts and narrow hips draped in sarongs darted in and out through the walls of their compounds (kampongs).

At last I reached Bona Gianjar and was escorted to a high stone platform where I sat on a straw mat among groups of Javanese men, women and children. In front of me in a large space before the temple sat a group of about a hundred men. They were seated in concentric circles and wore very short sarongs of many patterns. Their muscular bodies shone in the light of the oil lamps.

They began by moving their hands upward in front of them and chanting in full, harmonious tones. The first part of *Kechak*, called the *Pangak Sama*, is a plea to the audience to forgive the dancers if the dance is not to their satisfaction. One of the singers chants the story throughout the entire dance, which goes on for about an hour. The story is an episode from the Ramayana, about the abduction of Sita, wife of the great god, Rama, by the wicked demon Ravana.

The monkey men chatter in unison, "Ke - chak - ke - chak" and it grows so powerful and terrifying that you expect to see them rise from the floor apes instead of men, at any moment.

While the monkey men chatter and move their bodies forward and backward, the beautiful Sita now glides into the center of the circle. You have not, as yet, seen her, as she had stood concealed in the darkness. She is clad in a golden sarong and has a beautiful golden headdress with fantastic wings over her ears and her long black hair hangs down her back. Her movements are slow; the hand gestures depict sorrow, as she has been abducted from her beloved Rama.

The monkey men fall back on the ground, legs still crossed, and stretch up their arms, and flutter their fingers. They sit upright with arms outstretched towards Sita. The monkey men now represent demons, Ravana's subjects, who try to amuse Sita to make her forget Rama.

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A handsome man, representing Rama, now enters the circle, but the monkey men wriggle on the ground, forming a barricade across the circle, as they chatter and shriek, to prevent Sita and Rama from finding each other. Movements of the arms, head, hands and eyes continue, amid the unending weird animal sounds, which are really blood chilling. Rama and Sita vanish and Meganada, son of the demon Ravana, appears. He is a youth of beautiful aspect and his hair is cut short. He wears small gold trunks and gold armlets. Another dancer, mature and muscular, depicts Naga Pasah, a serpent. The serpent takes hold of Meganada's forearms with his hands and they remain so throughout a series of slow steps of neck and shoulder movements.

Rama returns and Meganada lets go of the serpent and Rama is seen in the circle of the monkey men. They have moved so adroitly on the ground that you wonder how it was done. They now have Rama in the enclosure and he is prevented from escaping by Naga Pasah.

Here enters the great god Garuda, with the head of the eagle on his shoulders. This is the mask which is seen in all museums, as it is such an important part of Hindu lore.

Garuda swoops down, uttering a dreadful shriek. Rama moves out of the circle as another figure with a great mask of a white ape appears. This is Sugriva. The monkey men have now formed two separate groups still in sitting position. One half represents Sugriva, king of the apes; the other half, the demons of Ravana.

Now issue shrieks, the sounds of frogs and hissing of snakes, wild cries of the jungle; pandemonium is let loose! One forgets these dark creatures on the ground are really human.

Suddenly the racket stops with a few shouts which sound to me like a college yell, and as I remained entranced, some one cried in English, "Finish!"

Still entranced, I rose and rode back to my hotel. As you lie down to go to sleep you think of the kampongs where over a million Balinese sleep on their straw mats on the ground among their chickens, ducks, sow pigs, carabus and babies. Next day you will again see them in their rice fields, markets and temples. God bless everyone of them and keep these dear unspoiled ones from harm.

Editor's Note

Gladys Hight, Chicago dance teacher noted for her perennial adventures into far corners of the world, returned from a trip around the world early in 1950, having been privileged to see among other rare sights, the Kechak—or Monkey Dances—during her sojourn in Bali. Here is a first-hand, and personal account of Miss Hight's impressions of Bali, its dances and its people.

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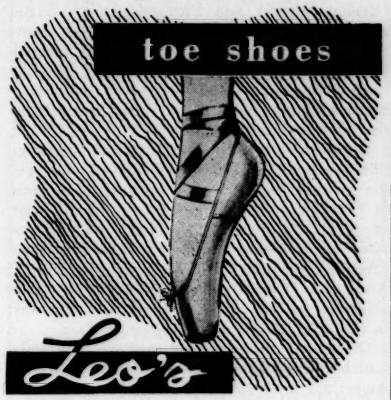

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Continued from page 13

with the exception of George Skibine, who was to be permitted to have a limited number of solos. Rosella Hightower, André Eglevsky, Marjorie Tallchief and Yvonne Patterson had not yet appeared. We proceded with rehearsals in preparation of the first season which was to take place in Vichy in August. The repertory at this time consisted of major works, such as GISELLE, COPPELIA and LA FILLE MAL GARDEE, and such trivialities as MORTE DU CYGNE, LA PERI, NUIT SUR LE MONT CHAUVE, PASSION and ROMEO ET JULIETTE. Other works of minor interest were NAUTEOS, SALOME, AUBADE and DRAMMA PER MUSICA.

A few weeks before the Vichy opening, Nicholas Beriosoff arrived from America to stage the Fokine ballets, SCHEHERAZADE, PRINCE IGOR, LES SYLPHIDES and PETROUCHKA. These supplementary works still meant no openings for the Americans, as Lifar was still the final arbiter on casting.

Finally, the company went to Vichy, there to meet the incoming American choreographer William Dollar, who was to stage his CONSTANTIA for the company, with Rosella Hightower and André Eglevsky in the leads. Here the incredible intrigue by the French administration against the proposed American tour increased and in the first class conducted by Dollar in Vichy, only the most independent and scrappy of the French dancers showed up; the others had been frightened away by the threat of dismissal if they took a class with the American ballet master.

It was not until well toward the end of the Vichy season that CONSTANTIA was performed, the date of its premiere having been skillfully postponed through argument, "mistakes" in program announcements, etc. It proved the company's first great triumph and a score for the Americans. The flawless dancing of Hightower and Eglevsky carried all criticism before it.

This triumph, as well as the fact that George Skibine now replaced Boris Trailine as president of the company union (in France each company has its own independent union, unlike the unified organization known here in America) helped turn the tide of affairs immeasureably and late in September, when Bronislava Nijinska, appointed *maitresse de ballet,* to replace Lifar, came upon the scene, matters were further improved by her presence. Lifar departed, and in his wake went Chauviré, Charrat, Bouland, Schwarz and Trailine.

An additional appointment was that of Serge Ismailoff who became assistant regisseur, certainly a turn of events sympathetic to the American project. At the very moment when the all clear seemed to be sounding, to our considerable amazement a Paris season and a tour of France were announced in place of the hoped for American tour. Except for the four principals and two members of the corps de ballet, the whole American contingent resigned, with Delaroff and Beriosoff leaving their administrative positions.

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The first Paris season turned out a triumph. Nijinska had mounted her personal signature of the Diaghileff era, LES BICHES (Poulenc-Laurencin) and the BRAHMS' VARIATIONS (Brahms-Vertes) and PICTURES AT AN EXHIBITION (Moussorgsky-Aronson) for the company. The latter two ballets she had created for the Ballet International in 1944. Rosella Hightower had staged SEBASTIAN (Menotti-Smith-Milena), the Edward Caton ballet from the International repertory.

Hightower's triumph in Paris was stunning. She was acclaimed the revelation of the age, the greatest ballerina ever to have been seen in France since Olga Spessivtzeva had danced at the Paris Opera. Perfumes and gowns were named after her. She raised American prestige sky high in French artistic circles. And even more, the discipline and finish achieved by Nijinska elevated the company to the level of one of the finest in France.

Of course, this triumph in Paris definitely scotched any plans whatever for a return to America and determined the course the company was to take for three years. In effect, it became in every sense a European company.

•

After the first Paris season, Algaroff and Ismailoff left the company and Nijinska was replaced as maitresse de ballet by Marika Bessobrasova. This woman was the granddaughter of the famous General Bessobrasoff who had been a leading figure in the early Diaghileff days in Russia.

I remained in Paris as a member of the American Theatre, while the company toured Belgium and France. During that tour, Jacques de Pressac was appointed administrator to share authority equally with M. Tcherkassky.

In February, 1948 William Dollar returned to the company, succeeding Mme. Bessobrasova as *maitre de ballet*. He joined the company in Portugal. At this time, a governing committee was formed to fix artistic policy and to determine affairs of repertory and casting. The committee consisted of Dollar, Églevsky, Hightower, Skibine, Tcherkassky and de Pressac. As a result of their agreement, SENTIMENTAL COLLOQUY (Églevsky-Bowles-Dali) and a revival of PRINCE IGOR were added to the repertory.

When the company returned to Monte Carlo in the late Spring of 1948, Dollar mounted a new work called THE FIVE GIFTS (Dohnany-L. Fini) as well as DON QUIXOTE (Ivan-Minkus) pas de deux and SWAN LAKE, Act II.

During the summer of 1948 the company left for South America, booked to appear in Rio de Janeiro and Sao Paulo during June and July. The season in Brazil was a repetition of the triumph in Paris. Here COPPELIA was revived for Rosella Hightower and Eglevsky staged SPECTRE DE LA ROSE for René Bon. The company was entertained by generous Brasileiros to the point of exhaustion.

After flying back to Paris in late July, 1948, I took a short holiday, motoring with the Eglevskys and their children through Switzerland. We all arrived in Monte Carlo late in the month, there to find a formidable improvement in the company. George Balanchine was among those present, staging his NIGHT SHADOW (Rieti-Robier) and CONCERTO BAROCCO (Bach-Robier). Mr. Balanchine also staged the Pas de Trois from PACQUITA (Minkus-Robier) for Eglevsky, Hightower and

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Marjorie Tallchief. This inimitable work has proved the perfect showcase for Eglevsky's virtuosity, such as few roles provide him with the opportunity to exhibit. Anna Cheselka and Constance Garfield arrived from America that month to join the company as soloists.

In August, 1948 we were to make a debut at Covent Garden Royal Opera House, hallowed home of the Sadler's Wells Ballet. The first night program at Covent Garden consisted of SEBASTIAN, CONSTANTIA, the BLACK SWAN pas de deux and NOIR ET BLANC (Lifar-Lalo-Nepo). London's initial reaction to the company was one of enthusiasm, especially inspired by Rosella Hightower and Eglevsky in BLACK SWAN. During the tour of England which followed the London season, William Dollar left the company and was replaced by John Taras as *maitre de ballet.* Also leaving at this time were Yvonne Patteron and Milorad Miskovitch.

On the return to Monte Carlo in November, 1948, Tamara Toumanova came in as guest ballerina, while J. Alden Talbot arrived from America to fill the post of business manager. That month in Monte Carlo, Leonide Massine arrived to remount his LE BEAU DANUBE and TRISTAN FOU (Wagner-Dali) before the company left on a tour of Egypt and Tunis.

In February, 1949, the company returned once more to what was apparently to be its permanent home base, Monte Carlo. The February-April, 1949 Monte Carlo season was a brilliant one, enlivened by the addition of Tatiana Riabouchinska and David Lichine as guest artists. For this season Lichine created THE ENCHANTED MILL (Schubert-A. Benois) and UN COEUR DE DIAMANT (Hubeau-Gontcharova). At this time also, Ana Ricarda joined the company as permanent soloist and choreographer, creating for it a Spanish genre piece, DEL AMOR Y DE LA MUERTE (Granados-Hubbard). To honour the centenary of Chopin's death, Bronislava Nijinska was engaged especially to create IN MEMORIAM (Chopin-Robier). And finally, John Taras mounted his ballet DESSINS POUR SIX (Tchaikovsky-Robier) which had first been created for an English ballet company, the Metropolitan Ballet, under the title of DESIGNS WITH STRINGS.

I witnessed the May, 1949 Paris season from the other side of the footlights, having left the company some time previously to appear in a French film. I saw that great strides in character and self-discipline had been made in the company under the ballet mastership of John Taras. By that time the dancing of Hightower and Eglevsky in THE BLACK SWAN pas de deux had attained the status of a legend. I am sure Paris classed these two in the same category with the fabulous Nijinsky and Karsavina in SPECTRE. At least, on opening night in Paris, Hightower and Eglevsky took twenty-seven curtain calls.

After the Paris season, J. Alden Talbot relinquished the business management of the company to Marquis himself, now fully recovered from an illness which had prevented close attendance upon the company for nearly a year. The company went on to Spain for a tour during which Massine, traveling to Barcelona with them, revived his ballet THE GOOD HUMOURED LADIES (Scarlatti-Derain).

The summer of 1949 found the company in a return engagement at Covent Garden, London. In October, 1949 Massine revived

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LE CHAPEAUX TRICORNE (deFalla-Picasso) and Anton Dolin restaged the PAS DE QUATRE (Pugni-Robier) for the Paris season. For this same season Alexander Volinine recreated his famous pas de deux FLOCONS DE NEIGE, which he had once danced with Anna Pavlova, for Tamara Toumanova and André Eglevsky. John Gilpin, English dancer, was given the position of first solo danseur, while at the end of the autumn season, both Toumanova and Constance Garfield left the company for other engagements.

The winter of 1949-50 was spent touring Germany, where Janine Charrat appeared as guest artist, dancing among other roles, GISELLE and PAS DE QUATRE. During the Spring of 1950 Nicolas Orloff and Americans Marie-Jeanne and Harriet Toby joined the company in Monte Carlo. Marie-Jeanne was given little to do other than Prince Igor and a month after her arrival, she returned to America. During this Monte Carlo season, Lichine created JEUX (Debussy-Robier), George Skibine mounted his first essay into choreography, called ROMEO ET JULIETTE (Tchaikovsky-Delfau) now retitled THE TRAGEDY IN VERONA and Taras mounted PERSEPHONE (Schumann-Nobili). On the subsequent tour of Spain, which took place in June, 1950, Nicolas Orloff staged PETROUCHKA with new decors and costumes by Nadia Benois.

Recent significant changes in the company have been the departure of regisseur Tcherkassky and his replacement by R. Massiet.

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This brings my somewhat necessarily abridged survey of the company's three years up to the present and here we find that the chaotic entity of July, 1947 has vanished and in its place is an artistic group of reasonably distinct character, with a life and personality of its own, strong enough to stand comparison with any other company of European or American vintage.

Certainly this comparison must be made by others, as I have already suggested, but it is with a deep feeling of pride that I see this homecoming take place. What sort of a homecoming it is to be remains for the future to say.

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Editor's Note:

This brief and personal history of the company has been written by a dancer, one who has been close to the company and its affairs, whose interest in it is personal and partisan, written as only a dancer and nobody but a dancer can write such a history. Mr. Cole's association with the company in its formative period entitles him to his purely personal point of view, as point of view is inseparable from personal experience. In spite of this, he has achieved a certain objectivity rarely attained by dancers in their attitude toward the companies in which they have danced. Mr. Cole's term with the Grand Ballet du Marquis de Cuevas closed in the Spring of 1949, when he left it to appear in a French film. Since that time he has devoted himself chiefly to scholastic studies and to occasional periodical writings, and lecturing for university groups on ballet.

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(*continued from page* 13)

To the exact proportion that these projects have fulfilled the aforesaid formula of Maecenas hand in hand with Diaghileff, they have achieved or failed as great interpreters through the art of the dance.

Having been in at the birth of the American Ballet, which by merger with the Mordkin forces ultimately became the Ballet Theatre, and having participated with Prince Obolensky, the painter Savely Sorine and Michel Fokine himself in an abortive attempt to rescue the remnants of Russian Ballet from commercial and pedestrian hands, I sensed the making of dance history in the announcement by the Marquis de Cuevas that he would unfold his Ballet International at his own newly acquired and reconditioned International Theatre in the fall of 1944.

A suave, sensitive and determined, but modest individualist, this aristocratic recruit to American citizenship, by way of Chile, Spain and the cosmopolitan Paris of World War I and after, had showed his spirit and his mettle by sponsoring and financially underwriting the exhibition of classic masterpieces of art at the New York World's Fair in 1939. A strange group of minions almost eliminated him from credit for and control of his Ballet International, until his native spunk asserted itself. In personal charge, he carried through his New York engagement, only to be forced to abandon a scheduled tour because of wartime limitations on personnel, transportation, etc.

The true measure of the first engagement in Columbus Circle is not to be found in rather querulous criticisms in the press or in the accountants' audit of the venture. It rests, rather, on the individual dancing talents there first revealed, like that of Francisco Moncion; on ballets there first produced, like SEBASTIAN, BRAHMS VARIATIONS, MAD TRISTAN, PICTURES AT AN EXHIBITION, and MUTE WIFE, which still recur in ballet repertories, and on other talents like that of Oliver Smith, the designer, who has leaped on and upward in the world of dance, and Gian Carlo Menotti most luminous name on our contemporary lyric stage.

My curiosity turned up the fact that the Marquis' urge to do all this stemmed from his presence at a party which Cole Porter gave in the Rezonico Palace in Venice back in 1921 where he saw the young Bronislava Nijinska, later to become Diaghileff's premier choreographer, dance LE TRAIN BLEU. Then and there, he determined that some day he'd have his own ballet campany. I think I was even more impressed when I found that, in conscious or unwitting fidelity to the demands of

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Gordon Craig in "On the Art of the Theatre" that a producer should learn each of the theatre's manifold component arts, the Marquis had patiently studied and practiced ballet dancing himself—not with the idea of performing in public but in order to sense and understand the problems his artists faced.

To me, however, the crowning proof that here was a legitimate contender for the mantle of Diaghileff came one afternoon at rehearsal in the International Theatre. I was sitting down front with the Marquis, and as the last note of LES SYLPHIDES died away and the last members of the corps de ballet disappeared in the wings, Alexander Smallens, the conductor, joined us.

"I'm going to put a question to both of you," I said, "and I'm writing down the answer, as I see it. What is the outstanding characteristic of the work those girls have just done on the stage?"

"Well," answered Smallens, after a moment's thought, "I know it isn't appreciated here in this country, where the Tiller technique and standard has obliterated all others. But I'd say it was the way each girl dances her part individually within the general pattern and rhythm.

"That, at least, has been my aim and ideal, said the Marquis.

And then I showed them what I had written —"Variety in Unity—the first law of all the arts!"

For nearly four years now, the Marquis de Cuevas has played the dual roles of Maecenas and Diaghileff in a new venture which began in the spring of 1947 as a merger of dancers and ballets from his Ballet International with the talents of the original Monte Carlo company. I have not seen the work of this company, which the Marquis has remolded, in personnel and repertory, to his own pattern. I look forward to it, therefore, with that same open mind which I always took to the Diaghileff Ballet Russe. Diaghileff himself had his ups and downs and in-between achievements.

But there are several facts which just can't be written off. Not once, but many times, the press of France and Spain and even stolid Britain has hailed the Marquis de Cuevas as the new Diaghileff. In the face of those devious and devasting jealousies which pervade the dance world even more poisonously than that of grand opera, he has kept his company together and busy literally round the year—on tours throughout the Continent, to North Africa, the Near East, South America, England and Scotland. Established artists like Andre Eglevsky, Rosella Hightower, George Skibine, Marjorie Tallchief and Ethery Pagava have remained loyal to him despite constant temptations to leave.

For better or worse, therefore, I submit that the wheel has come full circle—from Diaghileff to de Cuevas in two decades!

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reviewers' stand

continued from page 12

pany to fine advantage.

As a ballet it is much stronger than SWAN LAKE. Virtually all of its choreography is inventive. One never feels lapses into pantomimic dullness. The solos never stop the action, they further it. And the whole has a healthy optimism not present in the Germanic SWAN LAKE.

In the matinee performance that we saw, Beryl Grey danced Princess Aurora. She was all radiance, all happiness, and she made a handsome picture as she sailed through the big jetes of her birthday solo. Rosemary Lindsay played the Lilac Fairy sweetly and with an interesting touch of the pixie.

THE SLEEPING BEAUTY gave us a good chance to see the male corps de ballet in action, and it is good to report that they have improved since last season. One of them, Kenneth Macmillan, made a dashing Florestan in the last act. He has the proportions of a danseur noble, and goodness knows the Sadler's Wells needs them badly!

Frederick Ashton's A WEDDING BOUQUET was immeasurably helped this year by Robert Irving's clear and animated reading of the words. BOUQUET is sharp, pungent, highly inventive in movement, and splendid satire. Unlike most ballets based upon chi-chi words, it does not take itself seriously, nor does it lean upon the words (if one COULD lean upon words by Gertrude Stein). Instead, it bounces along making seemingly innocent, but oh-so-sophisticated comment upon the empty-pated guests at a provincial wedding.

Ninette de Valois' CHECKMATE also stands up extremely well under repetition. In fact, we found it more interesting this year, perhaps because we stopped fretting at its objectivity and looked upon it purely as formal design. As such it is finely balanced.

Since we saw only five performances out of a possible twenty-four, it is not fair for us to make sustained evaluation of the talents of most of the performers. And fleeting impressions are often deceptive. Furthermore, the emphasis in the Sadler's Wells Company is on teamwork and not on individual display.

And if we have not stopped to evaluate the art of Margot Fonteyn at length, it is simply that there are times when one must acknowledge the inflexibility of words in the presence of a dancing genius so bright, so subtle, so myriad in its facets. All we can say is, "See her, by all means, see her. She is in a class by herself."

And that goes for the entire company. See it for yourself, if you are lucky enough to get tickets. For in a century where good breeding has somehow become synonymous with stuffiness, it is rewarding to watch how the Sadler's Wells Ballet restores it to a proper level of human and artistic dignity.

Doris Hering

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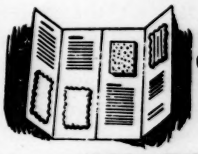

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(continued from page 10)

about this troupe in detail later.

G. A.

•

in CHICAGO . . .

Most fascinating bargain of the year is the castle **Ruth Page** almost bought at an auction on the Riviera this summer. Due to an error in comprehending the bid, Miss Page didn't get the castle, but the new owner has endowed her with a suite of rooms in it forever and ever.

Chicago Ballet Guild's benefit show on October 1, made up of top numbers from everyone's last school performance, was a big hit. We wouldn't dare designate the outstanding dancers, the audience was that partisan, but there were plenty. Now the non-participating schools are clamouring for a second edition and a chance to show off their talent.

Meanwhile the Guild has announced its first productions for the evenings of November 24 at 26 and the Eighth St. Theatre. The ballets will include DIVERTIMENTO, an interplay between classic and romantic styles, choreographed by **Charles Bockman** to Mozart music, THE UNMATCHED GLOVES, a psychological or rather, social problem ballet by **Romola James,** to a specially composed score by Neal Kayan, and POLISH WEDDING by Loretto Rozak. Some of the leading roles are danced by **Barbara Steele, Jane Bockman, Etta Buro, Carolyn Blair, Ann Rhodes, Lloyd Tygett, Charles Grasse, Gary Roberts and James Morrison.**

The **Chicago Dance Council** will present a number of modern dancers in a program at the Eighth St. Theatre the afternoon of December 3. Participants include **Beatrice Stronstorff, Madge Friedman, Beldon Starr, Gary Roberts, Patricia Pugh and Estelle Garner.**

Ballet Russe opened here October 16 for a two week engagement, with two new ballets promised, PRIMA BALLERINA and NOCTURNE. The former, by **Tatiana Chamie,** is set to music by Lecocq and is set in a dancing school. As curtain time approached, it was evident that the sets for the ballets would not be finished in time, but the management indicated that the premiere would take place anyhow, with conventional velvet curtains as background.

Gsovsky is to stage NOCTURNE, a piece about a card game and a duel for a lovely lady; the lady: **Yvette Chauvire.**

Nina Strogonova and **Vladimir Dokoudovsky** were listed as guest artists.

The 'exotic' dance is having its innings these days. **Devi Dja** and her company gave five performances in Kimball Hall October 12 to 15; **Carmencita Romero** and her group will be in the same theatre November 2 to 4, and **Sujata** and **Asoka** are set for an opera house appearance on November 5.

A. B.

•

in HOLLYWOOD . . .

BALLET BALLADS opened at the Century Theatre October 10th before a partisan audience. Appearing in each of the three numbers, **Olga Lunick's** was easily the dance triumph of the evening, as Cocaine Lil in WILLIE THE WEEPER, especially, by virtue of her lithe, sinuous movements . . . **Tony Martin, Jr.** was born August 28th, 7 lbs., 3 ounces, Mother is **Cyd Charisse** . . . **Michel Panaieff** has moved his school to a new and larger studio on Hollywood Blvd. **Robert Helpmann** was guest teacher during the Sadler's Wells engagement in L. A. . . . **Harijs Plucis,** Sadler's Wells ballet master, taught at the Brown Gables Conservatory, where **Simon Semenoff** heads the dance department . . . **Bronislava Nijinska** has left the Arthur Prince school to open her own in Hollywood. Classes at the Prince School are now being taught by **Vivian Faye . . . Frank Faye's** intimate review "Theatre, If You Please" is being choreographed by **Marilyn Christine** . . . December 1 will see the opening of an offspring of the popular Turnabout Theatre — **Turnabout, Jr.** Choreography will be by **Lotte Goslar** of the parent organization. Located in the Farmer's Market, the new children's theatre will give performances in a tent with a seating capacity of 600. The show will be a fantasy about a little boy whose good fairy makes him ringmaster of a circus. Miss Goslar may appear herself as the dancing bear.

S. J. C.

•

in BOSTON . . .

The **Russell Curry** School of Dance has added two more branches to its ever growing school . . . **Alfa Leipinas,** Lithuanian dancer, can be seen daily rehearsing his new program at the **Russakoff** studio . . . **Sharry Travers** is the proud mother of a baby girl named Sky . . . **Ina Hahn** has followed **Sonia Hamlin** as head of the dance division at Radclyffe College . . . **Jan Veen** and his group will open at Bradford Junior College Dance season November 4 . . . **Frank Gauthier** has put his dancing shoes aside by request of Uncle Sam. He's back in the Medical Corps. "Good Luck" from all his Boston friends . . . **Arona Maranoff** has resumed her position at Brandies U. in charge of dance activities . . . **Parian Temple** has given up teaching at the Beaver Country Day School until the time her husband starts giving out cigars, and a little later, of course . . . **Jane Cronin,** in charge of dance at the Newton H. S., has joined the Boston Dance League. Jane is about the busiest girl in greater Boston and deserves everybody's support for making teen-agers dancer conscious.

The modern branch of the **Jan Veen** School at the Boston Conservatory of Music has been amplified by **Ruth Sandholm** and **Louisa Phillips.**

Boston Dance Theatre opened its season 1950-51 with **Ted Shawn** and **Ella Lukk** sharing honours. Next event will be **Jean Erdman** and her group on November 2 and 3, to be followed November 16 and 17 with a showing of **John Lindquist's** world-famous collection of kodachromes featuring famous dancers. Sharing the program with Mr. Lindquist will be the **Boston Dance League.**

E. P. L.

•

in MONTREAL . . .

The third **Canadian Ballet Festival** will have a week at His Majesty's Theatre starting November 20 with companies from coast to coast appearing. Larger groups will come from Halifax, Ottawa, Toronto, Winnipeg and Vancouver, Montreal showing its staunch independence and usual rugged individualism with entrees of a

number of contrasting organizations. It will be an all-Canadian event, one that is unique in festival annals, international or otherwise.

Ruthanna Boris and her company were the hit of the pioneering season of the Seville Art Theatre here, which is running stage features with its film programs at regular movie prices. Titled simply "Sonata", the music consisted of the Brahms Sonata for two pianos, opus 34B. **Frank Hobi** was an excellent and reliable partner, with **Patricia Wilde, Vida Brown, Jacqueline Williams** and **Adele Farlee** maintaining the three-a-day schedule in notable fashion.

F. A. C.

•

in MEXICO CITY . . .

For the first time since **Alicia Alonso's** season in May, dance lovers here had something to get excited about. **José Limon** with his small, but superlative company, have just finished a two weeks engagement at the Palacio de Bellas Artes, given under sponsorship of the Mexican National Institute of Fine Arts.

Limon, who has lived in the United States most of his life, is Mexican born (Culiacan, Sinaloa) and Mexico welcomed him truly as one of her own.

The company offered a repertory which included the works Day on Earth, Concerto Grosso, Concert (Bach), The Moor's Pavanne, The Exiles and the Story of Mankind. **Simon Sadoff,** conducting local symphony orchestra did full justice to every score.

Limon stayed on in Mexico for a glimpse of his native land for a week after his company returned to New York. Mexico hopes he will return soon.

Guillermo Keys Arenas, one of our best dancers, is in New York on a Rockefeller Foundation Grant, which permits him a three month study of American dance. Two of his promising ballets, one to a suite of Bach, the other titled Fecundity, will be shown in recital this Fall in New York.

Another of our best dancers who has temporarily deserted the home ballet is **Guillermo Arriaga,** who has gone to France for a year of study. **Ana Merida's** Experimental Group of the National Institute of Fine Arts is missing these two dancers, but they will be replaced for a time by **Felipe Segura** and **Salvador Juarez** of the Alicia Alonso Ballet. These two are home now on vacation while Alonso is on tour with Ballet Theatre in Europe. The Experimental Group expects to have a short season in December, when it will present half a dozen new ballets now in rehearsal.

P. F. R.

•

The **Louisville Dance Council,** reflecting by action the general artistic tenor of its community, which is one of the more conspicuously dance conscious centers in the South, is the sponsor of an ambitious concert season of fourteen scheduled appearances by such artists and companies as José Limon, Ballets de Paris, Ballet Russe, Ballet Theatre, Jean Erdman, Grand Ballet, etc. These will take place between November 2 and April 18 next, chiefly at the Memorial Auditorium in Louisville. Even Louisville's own dance critic, Tom Jordon, of the Courier-Journal, is to appear on this series, on February 28th, making his debut as a choreographer in "Soul Search," an opus commissioned by the Woman's Club of Louisville.

The officers of the Louisville Dance Council

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●

The **Dance Masters of America, Inc.** will hold a three-day Christmas Holiday course in New York City on December 27, 28 and 29 at the banquet and floor show as added attractions. Park Sheraton Hotel, with a special closing It will be an event for many teachers, as the D. M. A. has had no such convention in this spot in some years. Faculty will be announced in the next issue.

●

Associated Dancing Teachers of Southern California, affiliated club No. 1 of the D.M.A. held its regular monthly meeting in October on the 8th in the Hollywood Roosevelt Hotel, with **Arthur Prince** presenting "Main Street", a presentation dance, **Thomas Sheehy** presenting "Dixieland", ditto, and an additional faculty of **Audrey Share, Dorothy Lyndall** and **Janna Bolle.**

●

The **Dance Masters of Ohio** held its one-day convention October 8 at the Allerton Hotel in Cleveland. Over one hundred teachers and guests were in attendance. Guests of honour were Mr. and Mrs. **Phil Osterhouse,** Mr. and Mrs. **Leroy Thayer, Edna Christensen, William J. Ashton,** and Mr. and Mrs. **Jack Bowman.**

The following officers were elected at the business meeting:

Bess Newton Brown, President; **Betty Adelman,** 1st vice president; **Mary Pollock,** 2nd vice president; **Marie E. Miller,** treasurer, **Clement Browne,** secretary, **Mary Louise Megert,** principal, **Lera Rae,** assistant principal, and trustees **La Rue C. Hope, Gwen Kagey** and **Kay Stone.**

Gwen Kagey was M. C. (and darned good) at the banquet, introducing all guests at the speakers table with little verses, written by **Myrtle Pettingale. Clement Browne,** outgoing president, was presented with a beautiful Bulova watch by the members.

It was decided to hold the next meeting at the summer farm home "The Pines" of Mr. and Mrs. Fred Hope (La Rue C.) near Mt. Gilead, Ohio. It was also voted to hold a one-day convention in February in Toledo, to be held as a joint meeting with the Michigan Club of the D. M. A.

●

LEGAL NOTICE

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, etc. REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1914, AS AMENDED BY THE ACTS OF MARCH 3, 1933 AND JULY 2, 1946 (Title 39, United States Code, Section 233)

of DANCE MAGAZINE, published monthly at New York, N. Y. for October 1, 1950.

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The owner is Rudolf Orthwine, d/b/a/Dance Magazine.

The known bondholders, mortgagees and other security holders owning or holding one percent or more of total amount of bonds, mortgages, or other securities are: NONE.

(signed) HELEN DZHERMOLINSKA

Sworn to and subscribed before me this day of September, 1950.

(signed) Wm. J. Miller,
Notary Public, City of New York
Commission expires March 30, 1950

Teachers! RECITAL IDEAS FOR ALL GRADES

TAP Routines by *Jack Manning*

NOVELTIES

1. SPOON-TIME. (Playing spoons in Chef costume.)
2. TAP-OLOGY. (School room scene with dialogue in rhyme for teacher and six pupils. Dance.)
3. TAPPING BY MAIL. (Boy and Girl pantomime and eccentric dance.)
4. DICTATION. (Office scene using Boss and three Stenographers with typewriters.)
5. HIGH HATS IN HARLEM. (Novelty strut tap. Special music 50c extra.)
6. HITTIN' THE HIGHWAY. (Pantomime tap story of boy and girl trying to thumb a ride. Special music 50c extra.)
8. TIN PAN ALLEY. (Music Shop Patter Tap.)
9. DOCTOR SWING. (Hot Tap Patter) group.
10. NUMBER PLEASE. (Telephone tap story. Boy and girl.)
11. CLIMBIN' HIGH. (Novelty tap dance. Ladders group. Special music 50c extra.)
12. WHISK BROOM TAP. (Two or group. Brooms covered with emory cloth.)
13. CHINATOWN TAPICS. (Chinese Laundry. Two novelties.)
14. BALLIN' THE DRUM. (Military novelty. Bouncing ball on drum. Special music 50c extra.)
15. DOT AND DASH. (Boy and girl novelty pantomime in a telegraph office.)
16. SKIPPING THE BEAT. (Boy and girl. Special song 50c extra.)
17. PULLIN' THE SKIFF. Solo or group hotcha. Song 50c extra.)
18. TAPPING THE KEG. (Show stopping novelty.)
19. TAPPIN' THE TOM-TOM. (Musical Comedy group number.)
20. TAP DANCE SITTING DOWN. (Line-up of girls big tap ensemble number.)
21. WASHBOARD RHYTHM. (Solo or group using thimbles for strumming.)
22. THE SCRATCH. (Eccentric solo or group.)
23. SHAKIN' THE SHAKER. (Intermediate — cocktail shakers-off beat rhythm.)
24. TECHNIQUE vs. SWING. (Court Room Scene — good opening — cast of eleven.)
25. BUCK-AROO. (Intermediate group of fourlariats.)
26. SIGNALS (Intermediate — Navy flag Wig-Wag.)
27. SEMAPHORE TAP. (Intermediate — military tap swish of flags on stop time music.)
28. BROOM DANCE. (Intermediate — using small push brooms, stiff bristles — group.)
29. SOFT SHOE CANE. (Solo or group. Lots of style top hat and tails.)
30. TAPS IN PAWN. (Opening Number — Pawn Shop Scene, characters pawn talents but are redeemed by Broadway Manager.)
31. TREADIN'. (Intermediate Stair Dance.)
32. CRICKET STRUT. (Children or adult beginners.)
33. POP GUN PARADE. (Children, easy.)
34. MILITARY DRUM. (Group-drums attached to backs.)
89. BANJO TAP (Novelty Tap Dance)
90. ANVIL CHORUS TAP (Group, with prop anvils.)
91. BARBER SHOP SWING (Group, wearing beards.)
92. DOING THE JAY WALK (Musical Comedy Tap.)

(Please order by number)

93. TRUCKIN'. (A Tap Dance Version.)
94. PIANO TAP. (Group, carrying toy pianos.)
95. MAMMIES ON PARADE. (Group, southern mammies and Topsy.)
96. HOT FEET. (Group, bootblack and customers.)
97. SWISHIN'. (Solo or group strut.)
98. OZARK ANTICS. (A Hillbilly Novelty.)
99. HOT TAMALES. (Solo, duet or group.)
100. THE CONTINENTAL. (Duet or group.)
101. THE BIG BAD WOLF AND THE THREE LITTLE PIGS. (Quartet.)
102. SHAKIN' THE RHUMBA. (Solo or group, with rhumba shakers.)
103. TAMBOURINE RHYTHM. (Solo or group, with tambourines.)
104. TAP-IOCA. (Duet or couples.)
105. I SEE BY THE PAPERS. (Rubber-legs rhythm, duet.)
106. JUNGLE RHYTHM. (Two groups of girls.)
107. MEXICONGA. (Musical Comedy Tap Version.)
108. TAMBOURINE TAP. (Solo or group.)
109. MUSICAL COMEDY TAP ROUTINE. (Solo or group.)

ADVANCED TAP ROUTINES

35. TAP TEASERS. (Rhythm and Riff.)
36. RHYTHM-TIME. (Rhythm One O' the best.)
37. ASSORTED ROLLS. (Various Rolls.)
38. THE ROGASTAIRE. (Boy and Girl.)
39. RHYTHMETTE. (Rhythm and Riff.)
40. ADVANCED SOFT SHOE. (Effective toe and heel work.)
42. BUCK-O-MANIA. (Tricky Rhythms.)
43. RHYTHMOLOGY. (Wing and Toe Stand combination.)
44. RHYTHM RIDDLES. (Stylish heel and toe work.)
45. ADV. SYNCOPATED WALTZ CLOG. (It's different.)
46. TWIRLING RHYTHM. (Smart Tap Solo.)
47. RHYTHMANTICS. (Rhythm Solo.)
48. RIFF TIME. (Advanced Riff Rhythm.)
49. RHYTHM PREFERRED. (Professional Routine.)
50. RHYTHM KINKS. (Professional Routine.)
110. ADVANCED RHYTHM ROUTINE. (Solo or group.)
111. RIFFLES. (Advanced Rhythm Routines.)
112. ADVANCED RHYTHM TAP. (Solo or group.)
113. ADVANCED SYNCOPATED SOFT SHOE.
114. JACK MANNING TAP LEAGUE OF AMERICA.
115. SYNCOPATED WALTZ RHYTHM.
116. SHADES RHYTHM TAP DANCE.
117. DEEP SOUTH WALK.
118. PERSONALITY TAP RHYTHM.
119. ADVANCED DOUBLE UP RHYTHM.
120. ADVANCED BROKEN RHYTHM ROUTINE.

INTERMEDIATE TAP ROUTINES

51. TAPTIME. (Rhythm group or solo.)
52. SWINGTIME. (Hot-Cha tap.)
53. INTERMEDIATE RHYTHM (B). (Group.)
54. HOT CHA TAP. (Swing style for girls.)
55. INTERMEDIATE RHYTHM BUCK. (Fast — Pick-ups for finish.)

(Please order by number)

56. RHYTHM TAP ROUTINE. (Sliding trench finish.)
57. DRUM ROLL RHYTHM. (Military Rhythm — cramp rolls.)
58. MILITARY TAP ROUTINE. (Nice rhythm.)
59. SUZI-Q. (Tap version.)
60. JUST TAPS. (Flashy, smart and easy.)
61. TAPPIN' TIME. (Foundation-valuable.)
62. SOFT SHOE. (One and one-half chorus.) breezy.
63. FOOT NOTES. (Flash, lots of style.)
64. BUCKIN' ALONG. (Class or solo.)
65. FLASH RHYTHM. (Snappy hard intermediate.)
66. BUCKETTE. (Good old buck dance routine.)
67. RHYTHM BUCK ROUTINE. (Medium fast tempo.)
68. INTERMEDIATE SOFT SHOE. (Solo or group. Medium slow.)
69. SOFT SHOE KICK ROUTINE. (High kicks, tap specialty.)
70. DI-DE-UMPH. (Musical Comedy. Special music 50c extra.)
71. MODERN FLORA DORA. (Group-double-up rhythm — gay '90 spirit.)
72. TANGLEFOOT. (ROXYETTE line-up. Special music 50c extra.)
73. THE YAM. (Astair-Rogers type — Group or duet.)
74. TRAVELON. (Jack Manning pictures illustrating steps.)
75. DIPSY DOODLE. (Musical Comedy semi-advanced.)
121. SLOW RHYTHM BUCK ROUTINE.
122. INTERMEDIATE ECCENTRIC ROUTINE.

BEGINNERS' TAP ROUTINES

76. WALTZIN' ON DOWN. (Effective, not difficult.)
77. SIMPLE BUCK DANCE. (Good foundation.)
78. SIMPLE WALTZ CLOG. (Not old standard type.)
79. FOUNDATION TAP BUCK. (For beginners.)
80. BABY TAP. (Effective for young children.)
81. BABY HOT-CHA. (Jazz tap for children.)
82. FOUNDATION TAP ROUTINE. (Showy, simple.)
83. TINY TOTS TAP. (Teachable—simple.)
84. BEGINNER'S TAP. (For beginners, flashy.)
85. FUNDAMENTAL TAP. (Nice arrangement, good style.)
86. FUNDAMENTALS OF TAP DANCING (And a System of Teaching Them.)
87. SIMPLE SOFT SHOE.
88. STRUTTIN' TOTS. (Simple, effective style.)
123. SIMPLE TAP DANCE (For children and beginners.)
124. FLASHY BEGINNER'S SOFT SHOE (Solo or group.)
125. E-Z-TAP (A foundation tap dance routine.)
126. BABY TAP DANCE COURSE. (Six progressive fundamental routines.)
127. CYMBALETTE. (Novelty tap dance for babies.)
128. SIMPLE TAP DANCE. (For beginners.)
129. BALL DANCE. (A novelty waltz clog for children.)
130. KIDDIE TAP ROUTINE. (Simple Tap Routine, solo or group.)
131. TAP DANCE FUNDAMENTALS. (Foundation Work for Children.)

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30. NA BEREGU VOLGA—Folk—All Grades
31. NAUGHTY GIRL POLKA—Child's
67. TYROLIAN FOLK DANCE—Group Folk Dance

INTERMEDIATE

1. AIR A DANSER—Toe Dance
2. A HOLIDAY IN RUSSIA Group: Character 24 pages of music and instructions $1.50
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13. CHINESE DANCE—Character
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17. DANCE TYROLESE—Simple Folk
19. ESMERALDA GALLOP—Toe
21. GAVOTTE "LADY BETTY"—Classic—All Grades
22. GERMAN PEASANT DANCE — Polka: Boy and Girl
26. KALEENKA—Folk
30. NA BEREGU VOLGA—Folk—All Grades
31. NAUGHTY GIRL POLKA—Child's
39. POET'S LOVE—Folk: Group, 4 Girls & 1 Boy
42. POLISH MAZURKA—Folk
47. RUSSIAN COUPLE DANCE—Folk Boy and Girl
49. RUSSIAN FOLK SONGS—Folk
50. RUSSIAN PEASANT DANCE—Folk
51. RUSSIAN SWEETHEARTS—Folk
52. RUSTIC CARNIVAL—Character: 2 Girls
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22. GERMAN PEASANT DANCE—Polka: Boy and Girl
23. GOPAK—Character
24. GRAND VALSE BRILLIANTE—Classic Toe
25. HUNGARIAN FOLK DANCE—Character: Folk
27. LA COQUETTE—Toe
28. LA DANSEUSE—Toe
29. MOMENT LYRIQUE—Toe
30. NA BEREGU VOLGA—Folk—All Grades
32. OBERTASS—Folk: Boy and Girl
33. PAS DE DEUX—Classic Toe: 2 Girls
34. PAS DE TROIS—Classic Toe: 2 Girls, 1 Boy—14 pages of music and instructions
35. PETITE POLKA—Classic
36. PIERETTE—Classic Toe
37. PIERROT—Character
40. POLISH BRIDE—Character
41. POLKA CAPRICE—Classic Toe
42. POLISH MAZURKA—Folk
43. POLKA MUSETTE—Couple Dance
44. POMPONETTE—Character
45. PUPPETS—Character: Boy and Girl
46. RENDEZVOUS—Character Solo
48. RUSSIAN DANCE—Folk
53. SERENADE D'AMOUR—Classic Boy and Girl
55. SLEEPING BEAUTY VALSE—Classic
57. TAMARA—Character: Semi-Oriental
58. THE FIREFLY—Classic
59. THE GOLDEN DOLL—Semi-Character
60. THE HUNGRY DON JUAN—Character: Boy & Girl
61. THE HUSSAR—Military Solo
63. THE MOON FAIRY—Classic Toe
66. TITANIA—Classic Toe
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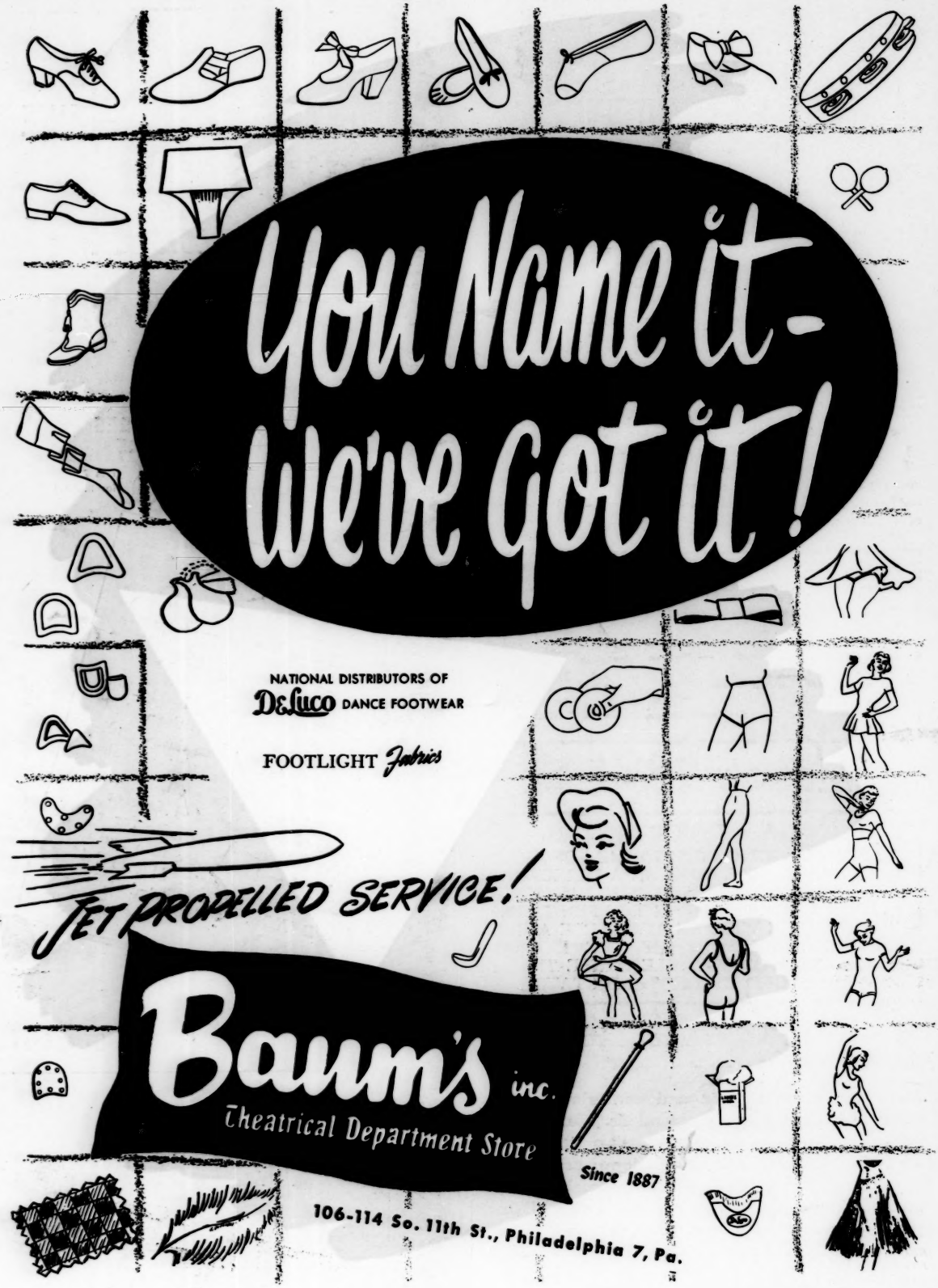
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